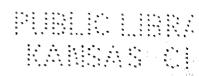


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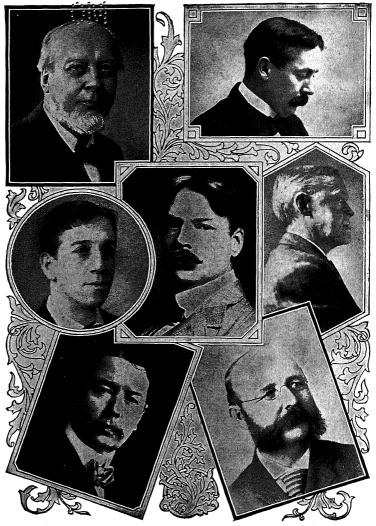
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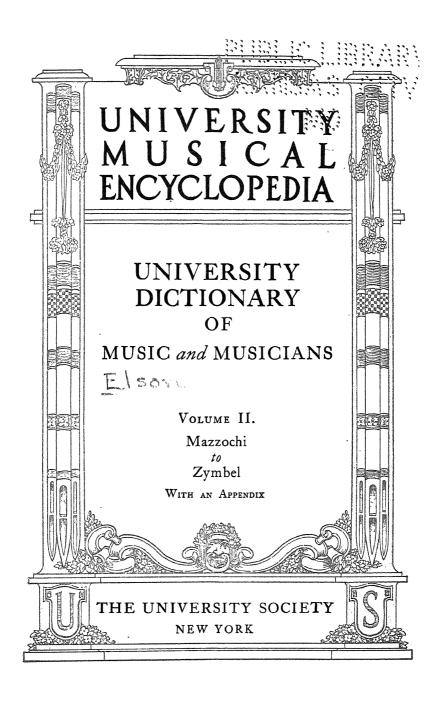
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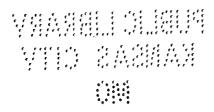
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FROM THE EARLIEST TIMES TO THE
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VOLUME II

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COPYRIGHT, 1908, 1909, BY FREDERICK A. STOKES COMPANY Mazzocchi (Domenico) composed Vassar, 1902-7, Drew Theological the opera "La Catena d' Adone," Seminary from 1907; member Music 1626, five-part madrigals, etc.; in- Teachers' National Association and vented the sign for dim. and cres. B. about 1590, Civita Castellana; d. about 1650, Rome. Virgilio was chapelmaster at St. John's Lateran, 1628-29, and from the latter date at St. Peter's, Rome; composed psalms and other sacred music. Brother of DOMENICO: d. 1646, Rome.

McCunn (Hamish) composed the operas "Jeanie Deans," Edinburgh, Nov. 15, 1894; "Diarmid," Covent Garden, London, Oct. 23, 1897, to book by the Marquess of Lorne Mean. Midd (later Duke of Argyll), the first of a voice or strings. projected trilogy; "The Masque of War and Peace," to book by L. N. Parker, London, Feb. 13, 1900; the musical comedy "The Golden Girl"; conducted English opera in London and at the Savoy Theatre. Pupil of Sir Hubert Parry at the Royal College of Music, London, where he won a scholarship, 1883-86. His overture "Land of the Mountain and Flood" brought him before the public as a composer, 1887. Other works to be noted are the cantatas "Lord Ullin's Daughter," "The Lay of the Last Minstrel," "Bonny Kilmeny," "The Cameronian's Dream," "Queen Hynde of Caledon," "The Death of Parcy Reed," "The Wreck of the Hesperus," the overtures "Cior Mhor,"
"The Ship o' the Fiend," "The Dowie Dens o' Yarrow," Psalm viii, 80 songs, nine part songs, Scotch Dances for piano, three pieces for cello and piano, besides incidental music. B. Mar. 22, 1868, Greenock; add. London.

McWhood (Leonard B.) became a professor of music in Columbia University, 1904, where he was adjunct tween the reciting note and the next professor in 1908-9; wrote and lectured on musical topics; directed choruses and orchestras; composed part. unpublished works in the smaller forms. Graduated from Columbia, A. B., 1893; he became professor Gr. tata to Goethe's poem was first perand L., Normal School of Pennsyl- formed Dec. 25, 1815, at the Vienna vania, 1893-94; was associated with Redoutensaal. Dr. E. A. MACDOWELL, Columbia, poem for orchestra was first performed 1897-1904; instructor in music, Dec. 1, 1832, at Berlin.

Eastern Educational Music Conference. B. Dec. 5, 1870; add. New York City.

McLean (Alick) composed the operas "Quentin Durward," London, 1895; "Petruccio," the one-act opera which won the \$500 Moody-Manners prize, Covent Garden, London, 1895. B. July 20, 1872, Eton, Eng.; add. London.

M. D. Abbreviation of mano destra or main droite, "right hand."

Mean. Middle part, whether for

Mean Clef. The C clef.

Measure. Unit of rhythm or notes and rests included between two bars; stately dance of the minuet or pavan types.

Mechanism. Action: technique. Médecin Malgré Lui. Charles F. Gounod's opera, to book adapted by Barbier and Carré from Molière, was first performed Jan. 15, 1858, at the Paris Théâtre Lyrique. An English version is known as "The Mock Doctor," a title which had been previously employed for a ballad opera by Henry Fielding, with airs by J. Watts, Drury Lane, London, 1732.

Medée. M. Luigi C. Z. S. Cheru-

bini's three-act opera, to book by Hoffmann, was first performed Mar. 13, 1797, at the Paris Theatre Feydeau.

Medesimo Movimento. It. The same movement.

Medesimo Tempo. It. The same time.

Mediant. Third note of any scale; pivotal midway between the Final and Dominant of a mode.

Mediation. Part of a chant beclose.

Medius. L. "Mean"; the tenor

Meeresstille und Glückliche Fahrt. Ludwig van Beethoven's can-Felix Mendelssohn's Meerts (Lambert Joseph) com- the Théâtre des Italiens, Sept. 4, 1790. posed studies for two violins, each Other operas followed in rapid succesbased on a rhythm taken from a Beethoven symphony; played violin; taught Brussels Conservatory; pupil of Lafont, Habenek, and Baillot at the Paris Conservatoire. B. Jan. 6, 1800, Brussels; d. May 12, 1863, Brussels.

MEERTS

Mees (Arthur) wrote "Choirs and Cathedral Music," 1901; conducted the Mendelssohn Glee Club, New York, 1901; in early life assistant conductor to Theodore Thomas and chorusmaster of the Cincinnati May Festival; pupil of Kullak for piano, Weitzmann, theory, and Dorn, conducting, Berlin. B. Feb. 13, 1850, Columbus, O.; add. New York City.

Mefistofele. Arrigo Boito's opera, based on FAUST, was first performed Mar. 5, 1868, at La Scala, Milan.

Mehlig (Anna) played piano, touring Europe, and in 1870 America; pupil of the Stuttgart Conservatory, and of Liszt at Weimar. B. July 11, 1846, Stuttgart; m. Herr Falk; add.

Antwerp.

Méhul (Etienne Nicholas Henri) composed "JOSEPH" and many other once popular operas, in which he followed the reforms instituted by Gluck; was inspector of instruction at the Paris Conservatoire from the foundation of that institution; one of the best and most prolific of French composers. Son of a cook, Méhul obtained his first music lessons from a blind organist, and at 10 was himself organist of the convent at Givet. Later he entered the monastery of Lavaldieu as pupil of Wilhelm Hauser, to whom he was made deputy organist at 14. The following year he settled in Paris, maintaining himself by giving lessons, and studying with Edelmann. A sacred cantata performed at a Concert Spirituel, 1782, was his first notable composition, but at the suggestion of Gluck, he devoted himself to opera. His first three works are lost, but the fourth, "Cora et Alonzo," was accepted by the Academie, though not performed until he had established his reputation with "Euphrosine et Cora-

sion: "Stratonice," "Le jeune Sage et le vieux Fou," "Le Jugement de Paris" (with Haydn and Pleyel); "Horatius Coclès," "Mélidore et Phrosine," "La Caverne," "Doria," "Le jeune Henri," "Adrien," "Ariodant,"
"Epicure" (with Cherubini), "Bion," "L'irato," "Une Folie," "Le Trésor supposé," "Joana," "L'Heureux malgré lui," "Helena," "Le Baiser et la Quittance" (with Kreutzer, Boieldieu, and Nicolo), "Les deux aveugles de Tolède," "Gabrielle d'Estrées," culminating with "Joseph," 1807, and "Uthal." His ballets, "Le Retour d'Ulysse," "Persée et Andromède," "La Dansomanie," "Daphnis et Pandrose," were well received, as were his songs and cantatas, "Chant national du 14 Juillet," "Chant du Départ," "Chant du Retour," "Chanson de Roland," "Chant lyrique," and "Le Pont de Lodi." His unpublished works included six operas, a mass, composed for Napoleon's coronation, first performed in Paris, 1879, and the opera comique, "Valentine de Milan," completed by Daussigne-Mehul, produced in Paris, 1822. Méhul also composed symphonies, which, however, are deemed inferior to his overtures, choruses to the tragedy "Timoleon," the ballet "Les Amazons," and "La Journée aux Aventures," 1816. This brilliant career brought him the cross of the Legion of Honor and membership in the Institut. B. Givet, Ardennes, June 22, 1763; d. Oct. 18, 1817, Paris.

Mehrstimmig. Ger. Polyphonic. Meibomius or Meibom (Marcus) wrote "Antiquae musicae auctores septem Græce et Latine," Elzevir, Amsterdam, 1652, and other works on music valuable for historical and theoretical matter;musician Queen Christina of Sweden and professor at Upsala University. B. about 1626, Tænningen, Schleswig-Holstein; d. 1711, Utrecht.

Meiland (Jacob) introduced the villanella style for secular songs into Germany; composed German Latin motets which once rivalled those din," an opera comique performed at of Orlandus in popularity; chapelmaster to the Margrave of Anspach. from Magdalene, the Pogners' maid, B. Senftenberg, Saxony, about 1542; d. 1577, Frankfort-on-Main.

Meinardus (Ludwig Siegfried) composed the oratorios "Simon Petrus," "Luther in Worms," "Gideon," "König Salomo," four ballads for chorus, the unperformed operas "Bahnesa" and "Doktor Sassafras"; wrote criticism for the "Hamburger Korrespondent"; played organ; pupil of the Leipsic Conservatory and of Liszt at Weimar. B. Hooksiel, Oldenburg, Sept. 17, 1827; d. July 12, 1896.

Meisel (Carl) taught violin in Boston, Mass., nearly half a century; was an original member of the Boston Symphony Orchestra as well as of the Mendelssohn Quintet Club; settled in America at the age of 23. B. Germany, 1829; d. Boston, Mass., Dec.

27, 1908.

Meisterfuge. Ger. Ricercata FUGUE.

" Master-Meistersinger. Ger. singer." The title of highest rank in the song schools or guilds which flourished in Germany from 1311, when Heinrich von Meissen is supposed to have established the first of its kind in Mainz, until comparatively recent times. The organizations were to the middle classes of Germany what those of the MINNESINGERS had been to the nobility, and were doubtless of great value as a means of extending musical culture. An account of Wagner's comic opera which follows this article gives an idea of some of the absurdities which grew up in the latter days of the Meistersingers, defeating their original purposes by pedantic restrictions.

Meistersinger von Nürnberg. Richard Wagner's three-act opera to his own book was first performed learned poetry from the books of June 21, 1868, at Munich, von Bülow Walther von der Vogelweide, and muconducting, and has since been repeatedly performed in all parts of satisfied with the thoroughness of the civilized world. The first act such training. Beckmesser takes his discloses the interior of St. Kather- post as Marker, Kothner proclaims ine's church as a service is being the rules to be observed, and Walther concluded. Walther von Stolzing, is ordered to sing. The scratching of a young Franconian knight, flirts Beckmesser's pencil is heard as Walwith Eva, daughter of the rich ther utters praise of love and spring.

that the young girl's hand and the goldsmith's wealth are to be the prizes for the song tourney next day. As the last of the congregation depart, David and other apprentices prepare for the session of the Meistersingers, and from David Walther learns something of the regulations of the guild. There are the tones and modes to be learned, the 33 canons to be observed, and when one has acquired the art of singing and composing according to the Tablatur or rules, having been through the degrees of scholar and singer, one must then learn poesy, and on mastering the art of combining poetry with song, progress from poet to Mastersinger. Walther determines to submit to the ordeal. The blackboard is placed in position behind a screen, and in readiness for the Marker, who is to note down any deviations from rule of which the candidate may be guilty, seven such marks sufficing to reject his application. Presently the Mastersingers assemble. Pogner and Beckmesser enter, the latter town clerk, and deeply in love with Eva. Pogner formally announces his intention to bestow Eva upon the victor in next day's contest, provided she does not refuse, and Walther announces himself as candidate for the Mastership. Hans Sachs, cobbler and poet, suggests that the public be allowed to assist in the decision, lest the rules of art become too arbitrary, and annoys Beckmesser, by urging that only young bachelors be permitted to compete, in view of the nature of the prize. Replying to the questions of the Mastersingers, Walther says he has sic of the birds. Only Sachs seems goldsmith, Veit Pogner, but learns Soon the blackboard is covered with

indications of the singer's faults, art, and as David enters with Magda-Beckmesser and the other Master-lene, makes the apprentice a jourknight, but Sachs song and singer, and Walther is perthe Mastersingers disperse. The second act shows a street scene. Onthe right is Pogner's house, to the left the cobbler's shop of Hans Sachs, who is working away, even after the apprentices have put up the shutters for the night. Walther and Eva plan an elopement, but Sachs prevents this, and later, when Beckmesser comes to serenade the goldsmith's daughter, Sachs acts as marker, noting Beckmesser's mistakes with taps of his hammer, and in this way completing a shoe before the serenade is ended. David, who fancies the serenade intended for Magdalene, his elderly sweetheart, rushes out and beats Beckmesser, a crowd assembles, attracted by the brawl, but Sachs forces Walther and David into his shop, Pogner drags Eva into her home, and when order has been restored, the watchman appears to disperse the crowd. When the curtain rises again, Sachs is reading in his shop. Walther appears, and as he improvises a song, the cobbler notes it down, and suggests such alterations as are necessary. Two stanzas are composed in this way, and Walther retires to his room to think out a third. Beckmesser enters, and finding on the table just such a song as he needs for his own use in the tourney, puts it in his pocket. Sachs, who had stepped out for a moment, returns and is reviled by Beckmesser for having conspired against him. As proof, he flourishes the song, but Sachs tells him he may keep it, and he rushes away in delight to compose a melody for it. Pretending to be in need of the cobbler's services, Eva enters, hoping to see Walther again. While Sachs busies himself with her shoes, Walther, who has at last completed his prize song, sings the final verse. The delighted Sachs declares Walther has created a new

singers ridicule the presumptuous neyman, and all join in a quintet defends both which is one of the most popular numbers in the opera. The scene shifts to mitted to give a second stanza. Then the banks of the Pegnitz, where the the candidate is voted "outsung and guilds of the various crafts come outcast," despite Sachs's protest, and marching in for the song tourney. The Mastersingers assemble, Pogner comes with his lovely daughter, and Sachs steps forward to begin the tourney. The people interrupt by singing one of the cobbler's own songs, but when he tells them the unusual nature of the contest, they wait patiently while Beckmesser attempts the verses obtained from Sachs to the tune he had already used as a serenade. Finally he breaks down, and accuses Sachs of having tricked him. The cobbler replies that the song is a good one, though not his, and Walther sings it. The enthusiasm of the people is hardly greater than that of the Mastersingers, and Pogner unites the lovers. The original cast was: Hans Sachs, Betz, bass; Veit Pogner, Fritz Kothner, Sixtus Beckmesser, Hölzel, bass; bass; Walther von Stolzing, Nachbauer, ten.; David, Schlosser, ten.; Eva, Mallinger, sop.; Magdalene, Dietz, sop. The opera is said to have been Wagner's reply to the charges made by his enemies that he could n't write melody. However that may be, the satire presents a faithful if exaggerated picture of the foibles of the Meistersingers, and in Hans Sachs introduces at least one historical personage upon the stage. The principal musical numbers are: Act I: "Das Schöne Fest, Johannis-Tag," Pogner; "So rief der Lenz in den Wald," Walther; Act II: "Jerum, jerum, halla, halla, he!" Sachs; "Den Tag seh' ich erscheinen," Beckmesser; Act III: "Wahn! wahn! Ueberall wahn!" Sachs; "Morgenlich leuchtend in rosigen Schein," Walther's prize song; "Verachtet mir den Meister nicht," Sachs; "Heil Sachs! Hans Sachs!" chorus.

> Mel, del (Rinaldo) composed five books of motets and 15 books of madrigals, published between 1581 and 1595 at Rome, prior to which he had

been court musician to the King of 1865 the Liverpool Philharmonic So-Portugal; musician to the Duke of Bavaria and the Cardinal Archbishop of Bologna; known as "Gentilhuomo Fiamengo"; pupil of Palestrina. B. probably at Schlettstadt, Lorraine; d. after 1595.

Mélange. Fr. Medley.

Melba (Nellie Porter Armstrong) sang sop. in opera, debut Oct. 27, 1887, at the Théâtre de la Monnaie, Brussels, as Gilda, later with distinguished success in the principal cities of Europe and America. Daughter of David Mitchell, a Scotchman settled in Australia, her first appearance took place at six in the town hall of Melbourne. Later she had lessons in piano, harmony, and composition, and played organ in churches. Her father objected to music as a career, however, and not until after her marriage in 1882 to Capt. Charles Armstrong, did she become a professional singer. Her voice ranged from b flat to f", and her rôles included Juliette, Violetta, Rosina, the Queen in "Les Huguenots," Nedda, "Hélène" (Saint-Saëns), Nedda, Elsa, Michaela. Mme. Melba (the name derived from Melbourne) was long a favorite singer at the Paris Opéra, Covent Garden, London, and in 1908 at the Manhattan Opera House, New York City. B. May 19, 1859, Burnley, near Melbourne; add. London.

Melgounov (Julius Nicholaevich) wrote "Russian Songs," embodying the results of his investigation of folklore melodies, "On Russian National Music," "The Rhythm of the Slavonic Folk-songs"; played piano; pupil of Dreischock and Laroche. B. Aug. 30, 1846, Vetlouga; d. Mar. 19, 1893, Moscow.

Melisma. Gr. "Song." Tune or melody; grace notes; flourish.

Melismatik. Ger. Florid song.

Mell (Davis) played violin; became master of the King's band, London, on the Restoration. B. Nov. 15, 1604, Wilton, near Salisbury; compositions in the "Division Violin." 1684.

Mellon (Alfred) conducted opera

ciety; played violin. B. April 17, 1821, London; d. Mar. 27, 1867.

Melodia. It. Melody. Melodico. It. Melodious.

Instrument of the Melodicon. XYLOPHONE type, but having resonance bars of steel instead of wood.

Mélodie. Fr. Melody.

Melodists' Club was founded by Charles Dibdin, London, 1825 to promote the composition and singing of ballads; awarded prizes and gave concerts until 1856, when it ceased to exist.

Melodium. AMERICAN ORGAN. Melodram. Ger. MELODRAMA.

Melodrama. Drama introducing many songs and with orchestral accompaniment in certain parts of the spoken dialogue, but in which the dialogue is of greater importance than the music. The term is often applied to sensational romantic plays of the cheaper sort, although melodrama is more nearly akin to ballad opera.

Melodrame. Fr. MELODRAMA. Melodramma. It. MELODRAMA. Melody. A pleasing succession of musical tones as uttered by a single voice or instrument or voices and instruments in unison, as opposed to harmony or the combination of such tones.

Melograph. Piano with a device attached for recording the notes as they are played.

Melophonic Society gave concerts of classical music in London for several years, beginning with 1837.

Melopiano. Device invented in 1870 by Caldera of Turin for producing sustained tones on the piano by the action of a series of rapidly vibrating hammers.

Melopoeia. Gr. Music in its most comprehensive sense.

Melos. Gr. Melody; song.

Meltzer (Charles Henry) wrote music criticism, New York "American," 1907-8, having previously served as Paris correspondent of the Chicago "Tribune," staff correspondent of the New York "Herald," music and draat Covent Garden, London, and from matic critic of the New York "Herald,"

1888-92, and press representative of gaged in business, but the French libretto to "Walkuere" and Haupt-mann's "Sunken Bell." He was a pupil of the Paris Sorbonne. B. London, June 7, 1853 (of Russian parents, naturalized in England); add. New

Felix Mendelssohn's Melusina. fourth concert overture, Op. 32, was first performed at Düsseldorf, 1833.

Même Mouvement. Fr. The same

movement.

"Less," as Men or Meno. It.

meno piano, less soft.

Mendel (Hermann) wrote lives of Meyerbeer andNicolai; the "Musikalisches Conversations-Lexikon." B. Aug. 6, 1834, Halle;

d. Oct. 26, 1876, Berlin.

Mendelssohn (Felix) composed the oratorios "St Paul," "Elijah," symphonies, including the so-called "Scotch," and "Italian," a celebrated concerto for violin, "A Midsummer Night's Dream," and other overtures, the exquisite "Songs without Words" for piano; was a virtuoso performer on the organ and piano, one of the foremost representatives of the older school of conducting, and the greatest of the many eminent musicians produced by the Jewish race. The family was descended from Mendel, who was schoolmaster of Dessau. Moses Mendelssohn, son of the schoolmaster, distinguished himself in literature, settling in Berlin, where his "Phædon" was published in 1767. Abraham, second son of Moses, became a prosperous banker in Berlin, and was a man of

the Metropolitan Opera Company. occupation of that city caused the Mr. Meltzer wrote several plays and family to return to Berlin when he made excellent poetic versions of the was but three years old. The mother discovered that her son had "Bach fugue fingers," and he shared with his elder sister Fanny maternal instruction at the piano, which began with five minute lessons. During a sojourn in Paris, Felix, then seven years of age, and his sister, had lessons of Mme. Bigot, and when the family was again united in Berlin the youngsters studied piano with L. Berger, violin with Henning, and theory with Zelter. At the same time the foundations of a general classical education were laid. At 10 the boy made his first appearance at a public concert, playing the piano part in a trio, and the following year he was entered at the Singakademie as an alto. In that year, 1819, the boy's setting of Psalm xix was performed at the Akademie. At 12 he began that collection of his compositions which eventually reached 44 volumes. These early attempts included chamber music, part-songs, a cantata, a comedy with music (Lustspiel), and the one-act operas "Soldatenliebschaft," "Die beiden Pädagogen," and part of another, "Die wandernden Comödianten." A meeting with von Weber at Berlin and a 16 days' visit to Goethe at Weimar were incidents of 1821. In 1822 he again played in concert, joined his family in a tour of Switzerland, and made a second visit to Weimar. Quartets, songs, a Kyrie for two choirs, and the opera "Die beiden Neffen," or "Der Onkel aus Boston," were composed at this period, and all were performed at the Sunday wide culture, though chiefly known in musical entertainments given by the history as the son of his father and Mendelssohn family at their home in the father of his son. He adopted the Berlin. From the first the boy showed Christian faith, and added the name remarkable talent for improvising, and "Bartholdy" to his patronymic, and it is said that during his first visit to by inheritance and the rite of baptism Goethe he extemporized the developthe great composer, son of Abraham ment of a Bach fugue which the great and his wife, Lea Salomon, became poet asked to hear. In 1824 Mendels-Jakob Ludwig Felix Mendelssohn- sohn received lessons from Moscheles, Bartholdy. A singularly beautiful de- scored his first symphony, C minor, votion marked the family life of the Op. 11. In 1825 he visited Paris with Mendelssohns. Felix was born in his father, was welcomed by the best Hamburg, where his father was en- musicians of the French capital, and

on advice of Cherubini, composed a orary member of the Philharmonic five-part Kyrie with orchestra, which, though the score has disappeared, he considered "the biggest thing he had yet done." Returning by way of Weimar, he played his B minor quartet for Goethe, and dedicated it to him, an honour which the poet returned by addressing some verses to him. The family removed from their house on the Neue Promenade to a more commodious residence, surrounded by spacious grounds and having a large garden house on the site now occupied by the Herrenhaus. There Mendelssohn reached manhood in music with his Octet for strings, Op. 18, and there, in the garden house, his Midsummer Night's Dream overture had its first performance, the composer conducting, in 1827. opera "Camacho" had been submitted to Spontini the previous year, and it likewise was performed in 1827, but was withdrawn after the first performance, having been cheered by his friends but vigorously attacked by the critics. Mendelssohn was at this time a student in Berlin University. He made what is said to have been the first metrical translation of Terence into German, and worked hard at the modern languages. That winter a choir of music lovers Mendelssohn organized at his home began to practice Bach's Passion according to St. Matthew. Its performance in 1828 aroused general interest and led to the formation of the Bach Gesellschaft. In 1829 Mendelssohn was authorized to conduct a performance of this Passion at the Singakademie. This extended his reputation throughout Europe, but aroused the ill-will of the Berlin musicians, the Royal orchestra thereafter declining to play under his baton. The composer, then in his 20th year, determined to visit England. On May 25, he conducted his C minor symphony at the concert of the London Philharmonic Society, where his reception was most cordial. Two other concerts at which he played piano con-

Society. It was during this sojourn in London that he declined the task of writing a hymn to celebrate "the emancipation of the natives of Ceylon," although he humorously described himelf as "composer to the Island of Ceylon" in letters to his family. A tour of Scotland inspired the "Hebrides" overture, afterwards played with great success in London, as well as the "Scotch" symphony, and he was also engaged in working out his "Reformation" symphony for the tercentenary celebration of the Augsburg Confession of Faith, an operetta for the silver wedding of his parents, and his Scotch sonata for piano (the F sharp minor Fantasia, Op. 28). Returning home, he was offered the chair of music at Berlin University, a post created in his honour, but declined it in favor of Marx, and in the spring of 1830 set out for a long anticipated tour of Italy, accompanied by his younger sister Rebecca. On his way he stopped at Weimar, where he was closely associated with Goethe for two weeks, at Vienna, where he found to his disgust that Mozart, Haydn, and Beethoven were being forgotten; at Presburg, where he attended the coronation of the King of Hungary, and on Oct. 9 arrived at Venice. A delightful account of his wanderings through Italy, including brief sojourns in Bologna, Florence, Rome and Naples, will be found in his "Letters from Italy." Returning north by way of Switzerland, he reached Munich in the fall of 1831, played in a concert devoted to his own compositions, and then travelled to Paris, where he was welcomed at the best concerts, both as composer and pianist. Tiring of the French capital, he again visited London, played in several concerts, had the satisfaction of hearing his larger works at others, and issued the first book of his "Songs without Words" (Lieder Ohne Worte), which firmed him in that popularity with had a greater vogue than anything the English public which proved a life published in England since the death long asset, and he was elected an hon- of Handel. Returning to Berlin, he

was proposed as a candidate for the turn to Berlin as director of the made short visits to Berlin, Düsselteaching, worked at the oratorio dorf and Frankfort. In 1840 he was "Elijah," taking time, however, to instrumental in founding the LEIP- fill a seventh engagement as conduc-SIC CONSERVATORY as well as in tor at the Lower Rhine Festival. erecting a monument to Johann "Elijah" was performed Aug. 26, Sebastian Bach in front of the 1846, at the Birmingham Festival, THOMASSCHULE. In 1841 Fred- where the composer said it was "ad-

directorship of the Singakademie in musical section of a proposed Acadsuccession to Zelter. Racial antip- emy of Fine Arts, an offer which athy, his early unpopularity with the Mendelssohn accepted. On his derank and file of the musicians, and parture, the King of Saxony made the unwise interference of friends him his chapelmaster. A few months brought about his defeat. He gave later he received the same title from three successful public concerts in the King of Prussia, and the follow-Berlin, however, began the "Italian" ing summer received the Prussian symphony commissioned by the Lon- Ordre pour Merite. The success with don Philharmonic Society, and was which his music to the Greek play cheered by an invitation to conduct "Antigone" was received, a number the Lower Rhine Festival at Düssel- of excellent concerts, a triumphal endorf, 1833. Another visit to London, gagement in London, and a sixth inattended by his usual success as a vitation to conduct the Lower Rhine pianist and the performance of his Festival, failed to restore Mendels-new symphony, was followed by the sohn's popularity in Berlin. The festival at Düsseldorf, where his Academy project proved a failure so work was so much appreciated that far as Mendelssohn and music were he was engaged as general director of concerned, and he asked permission the town at about \$450 per annum to leave Berlin. The King, however, (600 thalers), an appointment which induced him to accept an appointpaved the way for his post at Leipsic ment as General Music Director of as conductor at the GEWANDHAUS, the Domchor. Returning to Leipsic, 1835. In Leipsic, with Ferdinand Mendelssohn established the Con-David as concertmeister, Mendelssohn servatory on a secure basis, began speedily built up the foremost or his incidental music for "Athalie," chestra in Europe. The University "The Tempest," and "Midsummer of Leipsic gave the degree Dr. Phil., Night's Dream," and gave the finand in 1837 he was asked to conduct ishing touches to his "Walpurgistic Dream," the Birmingham Festival. Meantime nacht." In 1843 he produced Gade's a professional visit to Frankfort had C minor symphony at the Gewand-brought about a meeting with Ce-cile Charlotte Sophie Jeanrenaud, hearing there, and then returned to daughter of a French clergyman, and his duties at Berlin, leaving Hiller to on Mar. 28, 1837, she became his conduct at the Gewandhaus. In 1844 wife. His best oratorio "St Paul" he accepted an invitation to conduct (Paulus), which he had conducted at five concerts for the London Philharthe Lower Rhine Festival of the previmonic Society, but declined an invita-ous year, was given in London in 1837, tion to conduct a New York music fesand later, under his own baton at the tival. Conditions in Berlin becoming Birmingham Festival with great suc-cess. Then he hurried back to Leip- withdrew from his official position sic for the beginning of the concert there, and the following year returned devoting himself almost to his old desk at the Gewandhaus, wholly to his duties there for the Leipsic. He induced Moscheles to next few years, although he con- join him at the Conservatory, and ducted the festival at Cologne and besides the routine of concerts and erick William IV invited him to re- mirably performed and received by

both musicians and public with more 64 in E minor. compose, and the string quartet in F 1809, Hamburg; d. Leipsic, Nov. 4, 1847. See his letters, Eng. trans.; Robiographies by Lampadius, Benedict, nac Devrient and Hiller, all in Eng. trans. D. holdy's "Goethe und Felix Mendel-Symphonies. First Symphony, Op. 11 min. Overtures. Wedding of Ca-'cello, Op. 66 in C min.; Sonata for macho, Op. 10 in E; Midsummer Piano and Violin, Op. 4 in F min.; Night's Dream, Op. 21 in E; Fingal's Concerted Variations for Piano and Grotto (Hebrides), Op. 26 in B min.; A calm Sea and a prosperous Voyage, and 'cello, Op. 45 in B flat; Sonata Op. 27 in D; Tale of fair Melusina, for Piano and 'cello, Op. 58 in D; Op. 32 in F; St. Paul, Oratorio, Op. Song without Words for 'cello and 36 in A; Athalia, Op. 74 in F; Son Piano, Op. 109 in D. For Piano and Stranger, Op. 89 in A; Ruy Blas, Duets. Andante and Variations, Op.

Chamber Music: enthusiasm than had ever been shown For five and more instruments. Octet one of his works." In 1847 he confor 4 Violins, 2 Violas, and 2 'cellos, tinued his labours at Leipsic, began Op. 20 in E flat; First quintet for the composition of the oratorio 2 Violins, 2 Violas, and 'cello, Op. 18 "Christus," and made his tenth and in A; Second quintet for 2 Violins, last visit to London, this time again 2 Violas, and 'cello, Op. 87 in B to conduct performances of "Elijah." flat. Quartets for 2 Violins, Viola, Fanny Mendelssohn, who had married and 'Cello. First Quartet, Op. 12 Hensel the painter, died in Berlin, in E flat; Second Quartet, Op. 13 May 14. The news was received by in A min.; Third Quartet, Op. 44, Mendelssohn while in Frankfort, on No. 1, in D; Fourth Quartet, Op. his way home from London, and the 44, No. 2, in E min.; Fifth Quartet, shock caused him to faint away. The Op. 44, No. 3, in E flat; Sixth Quardeath of his father and mother some tet, Op. 80, in F min.; Andante, years before had been severe blows, Scherzo, Capriccio, and Fugue, Op. 81 but in his enfeebled condition, the in E, A min., E min., and E flat. For result of excessive toil, the loss of Wind Instruments. Overture, Op. 24 his favorite sister proved the begin- in C; Funeral March, Op. 103 in A ning of the end. He did not cease to min.; Two concert pieces for Clarinet and Basset horn with piano acminor, Op. 80, proves that his cunning comp., No. 1, Op. 113 in F min.; was unimpaired, while reflecting his Two Concert pieces for Clarinet and grief. But his spirit was broken. Basset horn with piano accomp., Again in Leipsic, surrounded by his No. 2, Op. 114, in D min. Piano family and friends, he felt unable to Music: For Piano and Orchestra. conduct, and fell into a decline from First Concert, Op. 25 in G min.; which he never rallied. B. Feb. 3, Second Concert, Op. 40 in D min.; Capriccio brill., Op. 22 in B min.; Rondo brill., Op. 29 in E flat; Serebiographies by Lampadius, Benedict, nade and Allegro giojoso, Op. 43 in Devrient and Hiller, all in Eng. trans. D. For Piano and String Instruas well as Carl Mendelssohn-Bartments. Sextet for Piano, Violin, 2 Violas, 'cello, and Doublebass, Op. soln Bartholdy." A nearly complete 110 in D; First Quartet for Piano, catalogue of Mendelssohn's composi-tions follows: Orchestral Works: min.; Second Quartet for Piano Violin, Viola, and 'cello, Op. 2 in F in C min.; Symphony-Cantata, Op. 52, min.; Third Quartet for Piano, Vio-No. 93, Hymn of Praise; Third Sym- lin, Viola, and 'cello, Op. 3 in B min.; phony, Op. 56 in A min.; Fourth Sym- First Grand Trio for Piano, Violin, lin, Viola, and 'cello, Op. 3 in B min.; phony, Op. 90 in A min.; Fifth (Ref- and 'cello, Op. 49 in D min.; Second ormation-) Symphony, Op. 107 in D Grand Trio for Piano, Violin, and 'cello, Op. 17 in D; Sonata for Piano Op. 95 in C min.; Trumpet-Overture, S3a in B flat; Allegro brillant, Op. Op. 101 in C. Marches. No. 29a, 92 in A. For Piano Solo. Capriccio, Cornelius-March, Op. 108 in D. For Op. 5 in F sharp min.; Sonata, Op. Violin and Orchestra. Concert, Op. 6 in E; 7 Characteristic Pieces, Op.

7; Rondo Capriccioso, Op. 14 in E; Fantasia, Op. 15 in E; 3 Fantasias or Caprices, Op. 16 in A, E min., and E; Fantasia, Op. 28 in F sharp minor; Andante cantabile and Presto agitato in B; Study and Scherzo in F min. and B min.; Study in F min.; Scherzo in B min.; Gondola Song in A; Scherzo a Capriccio in F sharp min.; 3 Caprices, Ôp. 33 in A min., Ê and B flat min.; No. 1, Caprice in A min.; No 2, Caprice in E; No. 3, Caprice in B flat min.; 6 Preludes and 6 Fugues, Op. 35; 17 Variations sérieuses, Op. 54; 6 Christmas Pieces, Op. 72; Variations, Op. 82 in E flat; Variations, Op. 83 in B flat; 3 Preludes and 3 Studies, Op. 104; No. 1, Preludes in B flat; No. 2 and 3, Prel. in B min. and D.; Studies, No. 1 and 3, Study in B flat min. and A min.; No. 2, Study in F; Sonata, Op. 105 in G min.; Sonata, Op. 106 in B flat; Album Leaf (Song without Words), Op. 117 in E min.; Capriccio, Op. 118 in E; Perpetuum mobile, Op. 119 in C; Prelude and Fugue in E min.; 2 Pianoforte Pieces in B flat and G min.; Singly: No. 1, in B flat; No. 2, in G min. Songs without Words. Songs without Words, Part 1, Op. 19b; 2, Op. 30; 3, Op. 38; 4, Op. 114 for eight-part Chorus and Orches- with Orchestra, Op. 94. Songs for So-

for five-part Chorus and Orchestra, Op. 111; "Hear my Prayer" for Chorus and Orchestra. For Solo Voices, Chorus, and Organ (or Piano). Church Music for Chorus and Solo Voices with Organ, Op. 23; 3 Motets for female Voices with Organ or Piano, Op. 39; 2 Sacred Songs for one Voice with Piano, Op. 112; Response and Hymn for male Voices and Organ. Op. 121; 3 Sacred Songs for an Alto Voice with Chorus and Organ; Hymn for one Soprano Voice with Chorus and Organ; Te Deum for Solo and Chorus with Organ. For Solo Voices and Chorus without Accompaniment. Psalm 2 for Chorus and Solo Voices, Op. 78, No. 1; Psalm 43 for eight-part Chorus, Op. 78, No. 2; Psalm 22 for Chorus and Solo Voices, Op. 78, No. 3; Psalm 100 for mixed Chorus; 3 Motets for Chorus and Solo Voices, Op. 69, No. 1, No. 2, No. 3; 6 Sentences for eight-part Chorus, Op. 79; 2 Sacred Choruses for male Voices, Op. 115; Mourning-song for mixed Chorus, Op. 116; "Ehre sei Gott in der Höhe" for mixed (double) Chorus; "Heilig" for mixed (double) Chorus; "Kyrie eleison" for mixed (double) Chorus; Zum Abendsegen (at evening prayer) for mixed Chorus. Larger 53; 5, Op. 62; 6, Op. 67; 7, Op. Secular Vocal Works. Music to Antig-85; 8, Op. 102. For Organ. 3 Pre- one by Sophocles, Op. 55; Music to ludes and Fugues, No. 1 in C min., Athalia by Racine, Op. 74; Music to No. 2 in G, No. 3 in D min., Op. 37. Oedipus in Kolonos by Sophocles, Op. 6 Sonatas. No. 1 in F min., No. 2 in 93; Music to the Midsummer Night's C min., No. 3 in A, No. 4 in B flat, Dream by Shakespeare, Op. 61; The No. 5 in D, No. 6 in D min., Op. 65. first Walpurgis night, Ballad by Vocal Music: Oratorios. St. Paul, Op. Goethe, Op. 60; Festival Song "An 36; Elijah, Op. 70; Christus, Recita- die Künstler" after Schiller's poem, tives and Choruses, Op. 97. Sacred Op. 68; Festival Song on the centen-Vocal Works. For Solo Voices, ary celebration of the invention of Chorus, and Orchestra. Psalm 115 for printing: The Wedding of Camacho. printing; The Wedding of Camacho, Chorus, Solo, and Orchestra, Op. 31; Comic Opera in 2 Acts, Op. 10; Son Psalm 42 for Chorus, Solo, and Or- and Stranger, Liederspiel in 1 Act, Op. chestra, Op. 42; Psalm 95 for Chorus, 89; Loreley, Fragmentary Opera, Op. Solo, and Orchestra, Op. 46; Psalm 98; Concert-Aria for a Soprano Voice tra, Op. 51; Psalm 98 for eight-part prano, Alto, Tenor, and Bass. 6 Songs, Chorus, Solo, and Orchestra, Op. 91; Op. 41, In the Wood, 3 Popular Songs, Hymn of Praise, Symphony-Cantata, May Song, On the Lake. 6 Songs, Op. Op. 52; "Lauda sion" for Chorus, 48, Foreboding of Spring, Primrose, Solo, and Orchestra, Op. 73; Hymn Celebration of Spring, Singing of for an Alto Voice with Chorus and Larks, Morning Prayer, Autumnal Orchestra, Op. 96; "Tu es Petrus" Song. 6 Songs, Op. 59, In Verdure,

The Nightingale, Valley of Repose, Song; Warning against the Rhine. Hunting Song. 6 Songs, Op. 88, New herd's Song, The little Wood-bird, Germany, Itinerant Musician. 4 Songs, Op. 100, Remembrance, Praise of Spring, Vernal Song, In the Wood. Ballads and Songs for four Male 6 Songs, Op. 50, Turkish Tavern-Song, The Hunter's Song, Summer Song, Going by Water, Love and Wine, Travelling Song. 4 Songs, Op. 75, The Gay Traveller, Serenade, Drinking Song, Farewell Dinner. 4 Songs, Op. 76, The Song of the Brave Man, Rhenish-Wine Song, Song for the Germans in Lyons, Comitat. Songs, Op. 120, Hunting Song, Morning Greeting, In the South, Gipsy Song, Compensation for Inconstancy, Night Song, Celebration of Founding. Ballads and Songs for two Voices with Piano. No. 1, Ich wollt' mein Lieb' ergösse sich; 2, Parting of Birds of Passage. Wie war so schön; 3, Greeting. Wohin ich geh' und schaue; 4, Autumnal Song. Ach wie so bald; 5, Popular Song, O säh' ich auf der Haide dort; 6, May Lily and Flowerets. Maiglöckchen läutet in dem Tal; 3 Songs, Op. 77; No. 1, Sunday Morning. Das ist der Tag des Herrn; 2, Ears of a Corn Field. Ein Leben war's; 3, Song from Ruy Blas. Wozu der Vöglein Chöre; 3 Popular Songs, No. 1, Wie kann ich froh und lustig sein? 2, Evening Song. Wenn ich auf dem Lager liege; 3, Going by Water. Ich stand gelehnet; Suleika and Hatem (from Op. 8, No. 12).

An des lust'gen Brunnens Rand; Song from Ruy Blas (with Strings), Score and Parts, Wozu der Vöglein Chöre. Songs for one Voice with Piano. 12 Songs, Op. 8 (Gesänge); 12 Songs, Op. 6 (Lieder); 6 Songs, Op. 19a (Gesänge); 6 Songs, Op. 34 (Gesänge); 6 Songs, Op. 47 (Lieder); 6 Songs, Op. 57 (Lieder); 6 Songs, Op. 71 (Lieder); 6 Songs, Op. 86 (Gesänge); 6 Songs, Op. 99 (Gesänge); 3 Songs for a low Voice, Op. 84 (Gesänge); 2 Romances by Lord Byron, 2 Songs for a low Voice; 2 Songs: The Wreath of Flowers: The

Early Spring, In Leaving the Wood, Girl's Lament; Mariner's Parting

Mendelssohn Glee Club was Year's Song, The Happy Man, Shep- founded during the season of 1865-66 in New York City, formally organized May 21, 1867, and incorporated Oct. 21, 1876, for the cultivation of music and social enjoyment, and has made a specialty of unaccompanied part-songs. The trustees named in the articles of incorporation were: Townsend Cox, Thomas E. Hardenbergh, Charles H. Scott, Horace Howland, and Frederick Wiebusch. The membership consisted of Active, Associate, and Retired members. first class, composed for the most part of amateur musicians, took part in the concerts and controlled the business of the club. Additional classes of life and honorary members were of later creation. Active members were chosen after an examina-They might become tion in music. associate members after five years' service as singers, or retired, after having sung ten or more years. The club occupied a well appointed house in 40th street, and a hall which in 1909 and for many years previous was the scene of the principal recitals and chamber concerts of the metropolis. The first musical directors Messrs. Schrimpf and Albites. In 1867 Joseph MOSENTHAL was elected to that office and served until 1896, when he died suddenly in the clubhouse. Born in Cassel, he had been a violin pupil of Spohr, and later became a church musician. Arthur Woodruff, an active member, served as conductor for the remainder of the season, and the late EDWARD A. MACDOWELL was his successor. Mr. MacDowell composed some of his best songs for this organization. On his retirement, May, 1898, ARTHUR MEES became conductor, retiring in 1904 in favor of FRANK DAMROSCH, who was conductor in 1908. Mosenthal, R. L. Herman, and W. W. Gilchrist are among the composers who have written for this club. In August, 1909, Clarence Dickinson, then of Chicago, was chosen conductor.

Mendelssohn Scholarship was in-

1856 Arthur Sullivan was elected to the scholarship, which, during four and the Leipsic Conservatory. The stipend in 1908 amounted to \$500 per Bari, 1795; d. Dec. 17, 1870, Naples. F. Corder, Maude Valerie annum. the most prominent of later scholars.

Menesson (Emile) made violins at

Rheims from 1870.

Minstrels or Ménestrels. Fr.

TROUBADOURS.

Mengozzi (Bernardo) taught singing at the Paris Conservatoire for which he wrote a Méthode edited after his death by Langlé; composed 14 forgotten operas; sang ten. in opera and oratorio. B. Florence, opera and oratorio. 1758; d. 1800, Paris.

Meno Mosso. It. With less speed. Menschenstimme. Ger. Man's

voice; VOX HUMANA.

Mensur. Ger. "Measure," whether of intervals, pipes, time, or the size of strings.

Mensuralgesang. Ger. CANTUS

MENSURABILIS.

Mensural Music. CANTUS MEN-SURABILIS.

Mensuralnotenschrift. Ger. NO-

TATION of measured time.

Menter (Joseph) played 'cello, touring Europe with success as virtuoso; member Royal Munich Orchestra; pupil of P. Moralt. B. Jan. 19, 1808, Deutenkofen, Bavaria; d. April 18, 1856, Munich. Sophie became court pianist to the Emperor of Austria; pupil of Leonhard, Niest, Tausig, and Liszt; taught St. Petersburg Conservatory. B. July 29, 1848, Munich; daughter of JOSEPH; m. the 'cellist Popper; divorced, 1886; add. Schloss Itter, Tyrol.

Menuet. Fr. MINUET. Merbecke. MARBECK.

(Giuseppe Saverio Mercadante Raffaelle)composed "Elisa e Claudio,"

stituted as a memorial to Felix Men- besides 20 masses, "L'Apoteosi d'Erdelssohn by a committee headed by cule" and other cantatas; two sym-Sir George Smart shortly after the phonies, four funeral symphonies; composer's death. Funds were raised became chapelmaster of Novara Catheby concerts and donations, and in dral, 1833, and director of the Naples Conservatory, 1840, in succession to Zingarelli, whose pupil he had been; years, enabled him to study at the member of the French Institute; went Royal Academy of Music, London, blind in 1862 but continued to compose by dictation. B. Altamura, near

Mercator (Michael) made virginals White, Eugene d'Albert were among for Henry VIII and Cardinal Wolsey. B. 1491, Venice; d. 1544.

Mercy or Merci (Louis) composed sets of pieces for flute and bassoon or 'cello; manufactured flutes-à-bec on which he was a virtuoso performer. B. England, of French parentage; d. 1735.

Mereaux, de (Jean Nicholas le Froid) composed "La Ressource com-ique," 1772; "Fabius," 1793, and other operas, the oratorios "Samson," "Esther"; played organ at the Church of St. Jacques du Haut Pas. B. 1745, Paris; d. 1797. Amédée published "Les Clavecinistes de 1637 a 1790," Paris, 1790; pianist and teacher; pupil of Reicha. B. 1803, Paris; grandson of JEAN NICHO-LAS; d. April 25, 1874, Rouen.

Mersennus (Marin) wrote "Traité de l'harmonie universelle," 1627, and other valuable books on music; Minorite priest, also known as "Le Père Mersenne." B. Sept. 8, 1588, Oizé, Maine; d. Italy, Sept. 1, 1648.

HENRIETTE CLEMEN-Meric.

TINE LALANDE.

Meric, de (Madame) sang sop. in London opera, 1832, appearing with equal success in German, English, French, and Italian rôles.

Merighi (Antonia) sang con. in opera under Handel in London,

1729 - 38.

Merk (Joseph) composed 20 Exercises for 'cello, Op. 11, Six Grand Studies, Op. 20, and other music for 'cello, played 'cello Vienna Opera and taught Vienna Conservatory. B. Jan. 18, 1795, Vienna; d. June 16, 1852, Vienna.

Merkel (Gustav) taught in Dres-"Violenza e Costanza," "Il Giura- den Conservatory and directed Singmento," and in all nearly 60 operas, akademie, 1867-73; composed organ fugues and sonatas; played organ to Nicolai's three-act opera, to book by Dresden.

Merklin (Joseph) built organs; organized the firm of Merklin, Schutze & Co., which succeeded to the business of DAUBLAINE & CALLINET. B. Jan. 17, 1819, Oberhausen, Baden;

d. Nancy, July 10, 1905.

Merlin. Carl Goldmark's three-act opera, to book by Lippiner, was first performed Nov. 19, 1886, at the Vienna Hof Oper. The following year it was produced in America under the direction of Walter Damrosch. Attacked by the Saxons, King Arthur sends his trusted knight Lancelot to ask aid of Merlin. The great enchanter, son of the Prince of Hell, and a virgin whose spirit protects him against such infernal paternity, compels a demon to blind the Saxon host, thus giving Arthur the victory. The demon learns from the fairy Morgana that if Merlin falls in love with a mortal he will lose his power, so he sends the beautiful Vivien to tempt him. Love so far blinds the wizard that he fails to anticipate the rebellion of Prince Modred against Vivien by means of an en-Arthur. chanted veil leaves Merlin bound to the rocks in what had been a moment before a charming garden. There Lancelot, again come to ask his help, finds him. Touched with pity for Arthur, Merlin agrees that if the demon will permit him to win another victory for the stainless king, he will resist the powers of hell no longer. Meantime Vivien has learned from Morgana that the sacrifice of pure love may yet redeem Merlin, and when the enchanter returns victhe demon comes to claim his own, Vivien kills herself. As the baffled knights mourn their dying friend.

Merrie England. Edward German's comic opera, to book by Basil 1902, at the Savoy Theatre, London.

Dresden court and at principal Mosenthal, based on Shakespeare's churches. B. Nov. 12, 1827, Obero-comedy, is known in the German verderwitz, Saxony; d. Oct. 30, 1885, sion as "Die Lustigen Weiber von Windsor." It was first performed Mar. 9, 1849, in Berlin, and later in Italian, French, and English versions. The overture is still a favourite concert number. The adventures of FAL-STAFF have likewise been given operatic settings by Balfe and Verdi.

Merula (Tarquinio) composed madrigals, canzoni, etc., with instrumental accompaniment; organist or chapelmaster Cathedrals of Bergamo, Warsaw, Cremona, between 1623 and 1680.

Mertens (Joseph) composed "De Zwarte Kapitan" and other operas in Flemish or French; conducted opera in Brussels and at The Hague; played violin; taught Brussels Conservatory. B. Antwerp, Feb. 17, 1834; d. July, 1901, Brussels.

Merulo (Claudio) composed organ music still interesting as showing the transition from the modal to the tonal system, and recently republished; played organ in Venice 27 years, becoming first organist of Mark's, 1566; from 1584 organist to the Duke of Parma by whom he was knighted; known as "Da Correggio." B. Correggio, 1533; d. May 4, 1604, Parma.

Mescolanza. It. Cacophony. Mese. Gr. "Middle." Key note in GREEK MUSIC.

Mesochorus. CORYPHÆUS.

Mesopycni. Church MODES in which the interval of a semitone occurs in the primary Tetrachord.

Messa. It. Mass. Messa di Voce. It. Swelling and then diminishing the voice on a held

Messager (André Charles Prostorious but mortally wounded, and per) composed the operas "Veronique," Bouffes-Parisiennes, 1898, and later in London and New York; "Les demon disappears, Arthur and his Dragons de l'Imperatrice," Paris Varietes, 1905, and other successful operas; became joint director of the Paris Opéra Comique with Albert Hood, was first performed April 2, Carré and Directeur Général, 1908, Paris Opéra with Broussan. He was Merry Wives of Windsor. Otto "Artistic Director" at Covent Garden

"Promethée enchaîné." For a time he was organist at the Church of St. Sulpice, then conductor in Brussels, and again organist of Paris churches, but in 1883 he began his career as a Bernicat's comic Firmin opera "François les Bas-Bleus." His first original three-act opera, "La Fauvette du Temple" was well received in 1885 at the Folies Dramatiques. "La Bernaise," at the Bouffes Parisiennes in December of the same year proved an immediate success, and enjoyed a long run in London in an English version. Other successful works were: "Les deux pigeons," three-act ballet; the operetta "Le Bourgeois de Calais," the fairy spectacle "Isoline," the three-act operettas "Le Mari de la Reine." "La Basoche," "Mme. Chrysanthème," based on Pierre Loti's novel, for the opening of the Theatre Lyrique; the four-act ballet "Scaramouche," the opd'Harmental," "Les Petites Michus," fixé. and the ballets "Le Chevalier aux Fleurs," "Une Aventure de la Guimart." B. Dec. 30, 1853, Montluçon; add. Paris.

Messe. Fr. and Gr. MASS.

from 1901. A pupil first at the Ecole Chorus" has caused two others of Niedermeyer, then of Saint-Saëns, Mes- the same title by Handel to be forgotsager won the gold medal of the ten, the "Glory to God," the "Amen." Societé des Compositeurs, 1876, with and other numbers have been made a symphony, and the second prize of familiar in English-speaking counthe City of Paris contest with his tries by more frequent performances cantata for chorus and orchestra of this oratorio than of any other work of its class, and to the tremendous and lasting success of the Messiah the poverty of English dramatic music may be partly attributed.

Messidor. Alfred Bruneau's fourdramatic composer by completing act lyric drama, to book by Emile Zola, was first performed Feb. 19. 1897, at the Paris Opera.

> Mesto. It. Melancholy. Mestoso. It. Sad.

Mestrino (Niccolo) composed 12 concertos for violin and orchestra, began life as a wandering fiddler, served for a time in the Esterhazy orchestra, was imprisoned, and so perfected himself in jail as a violinist that he became soloist at the Paris Concerts Spirituels and led at the Italian Opera. B. 1748, Milan; d. 1790, Paris.

Mesure. Fr. Measure, time. Metallo. It. "Metal," as "bel metallo di voce"; ringing quality of voice.

Metamorphosis. Variation of a erettas "Miss Dollar," "Le Chevalier theme or subject, leit motif or idée

Metastasio (Pietro Antonio Domenico Bonaventura) wrote libretti used by Porpora, Jommelli, Hasse, Piccinni, Gluck, Mozart, and Meyerbeer and many other composers, his Messiah. George Frederick Han- "Didone abbandonata" alone having del's oratorio, to book by Charles Jenserved nearly 40 composers, beginning nens, selected from the Bible, was with Sarri, 1724, and ending with begun Aug. 22, 1741, and completed Reissiger, 1823. Mozart's "Clemenza in 24 days. The first performance di Tito," to the libretto which six took place April 13, 1742, in Dublin, other composers had already set, is for the benefit of the Society for the only book of this famous poet relieving Prisoners, The Charitable still heard on the operatic stage, but Infirmary, and Mercer's Hospital. "Siface," "Siroe," "Catone in Much of the work was rewritten be- Utica," "Ezio," "Semiramide," "Alesfore its first publication, 1767. Mo- sandro nell' Indie," "Artaserse," "Dezart prepared additional accompanimetrio," "Adriano in Siria," "Issiments for the score, and in 1885 pile," "Olimpiade," "Demofoonte," ments for the score, and in 1889 pile," "Ulimpiade," "Demofoonte," still further additions to the score "Achille in Sciro," "Ciro riconosciby Robert Franz were heard in the uto," "Temistocle," "Zenobia." "Anperformance at the Birmingham Festigono," "Ipermestra," "Attilio Regtival. The celebrated "Hallelujah olo," "Il Re Pastore," "L'Eroe

Cinese," "L'isola disabitata," Ni- speed at which his works should be Rome; d. April 12, 1782, Vienna.

Methfessel (Albert Gottlieb) composed the part-songs "Krieger's Abschied," "Rheinweinlied," "Deutscher Ehrenpreis," the opera "Der der the management of HENRY E. Prinz von Basra," the oratorio "Das befreite Jerusalem"; became chamber musician at Rudolstadt, 1810, and the lyric productions at the ACADcourt chapelmaster at Brunswick, 1832–42. B. Stadt Ilm, Thuringia, Oct. 6, 1785; d. Mar. 23, 1869.

Méthode. Fr. "Method"; instruc-

of syllables in classic verse has little it is occasionally used. The modern tendency in poeury and music alike has been to throw off the shackles and to invent new forms both of metre described under their proper heads.

enables the composer to indicate the Schoeffel, and Grau, and on their fail-

di Clelia," "Alcide al Bivio," "Il Trionfo performed. It consists of a pendulum di Clelia," "Tetide," "Egeria," "Rokept in motion by clockwork, and havmolo ed Ersilia," "Il Parnasso coning a movable slide by which the numfuso," "II Trionfo d'amore," "Parber of vibrations per minute may be tenope," and "Il Ruggiero" were all governed. Thus, when the slide is admired for their poetic qualities and moved to 60, the pendulum beats 60 set by famous musicians. Son of a times per minute, and when the slide soldier named Trapassi, the name is at 100, the pendulum beats 100 Metastasio was adopted to please his times per minute. The abbreviation patron Gravina, for whom he trans- M. M. followed by a musical note and lated the Iliad into Italian verse. In a number indicates that with the 1730 Metastasio became poet laureate slider at the number given the note to Emperor Charles VI, and thence- has the value of a single beat. The forth dwelt in Vienna. Besides his instrument takes its name from occasional poems and dramatic works, MAELZEL, who was first to manufache wrote cantatas, scenas, oratorios, ture it. Winkel of Amsterdam was songs, and sonnets, and played harpsi- the inventor. As now perfected, the chord and composed. B. Jan. 3, 1698, instrument has a bell attachment which rings the beats of the bar when that is desired.

Metropolitan Opera House, New York, was opened Oct. 22, 1883, un-ABBEY, who had MAURICE GRAU associated with him, in opposition to EMY OF MUSIC. After an operatic war lasting two seasons, the Metropolitan remained alone in the field, and was thereafter without opposition book; style of teaching. tion in the production of polyglot Metre. Between the syllables and opera in America until the opening feet of poetry and the beats and bars of the MANHATTAN OPERA of music a certain resemblance may be HOUSE. The building occupies the found, and it is possible to express entire block bounded by Broadway, the rhythm of poetry in musical nota- 7th avenue, 39th and 40th streets, tion, and to suggest musical rhythm possesses one of the largest stages in by means of the conventional signs for America, which was thoroughly modlong, short, and common syllables. ernized by Conried, and has seats for But in poetry metre depends upon 3700. It was built and owned by a quantity alone, and in music upon corporation of wealthy men called the emphasis or stress, and hence the Metropolitan Opera House Real Esnomenclature based upon the length tate Company, who retained for themselves the first tier of boxes (popuvalue in music, despite the fact that larly called "the diamond horseshoe"), and leased the management to an impresario. On the financial failure of the Abbey management, DR. LEOPOLD DAMROSCH was placed and of rhythm. Various combinations in charge, and from Italian opera a of syllables and feet are, however, preference was thereafter shown for German works, especially those of Metrometer. METRONOME. Wagner. In 1891 the house passed Metronome. An instrument which into the management of Abbey, GRAU, who was the first to make opera a source of profit in America. On Grau's retirement, HEINRICH VON CONRIED became impresario, 1903, retiring in 1908 in favour of Messrs. GATTI-CASAZZA and DIP-PEL, who planned many improvements for the following season. As noted elsewhere, the first opera house in New York was that of Palma, earlier musical performances having taken place at the Park Theatre or at Castle Garden, now the Aquarium. Palma's gave way in turn to the Astor Place Opera House, opened 1847, which in turn was replaced by the Academy of Music.

Mette. Ger. MATINS.

Metzler (Valentine) founded the London house for manufacturing and selling instruments and publishing music known as Metzler & Co., 1790. B. Bingen-on-Rhine; d. about 1840, London. George Richard and George Thomas, son and grandson of Valentine, continued the business until 1879, when it passed into the hands of Frank Chappell. Trustees of Chappell's estate converted the control into a corporation in 1893.

Heb. Cymbals. The Metzilloth. word also occurs as Metzillthaim and

Tzeitzelim.

Mexican National Hymn. Otherwise "El Himno Nacional," was first publicly performed in the City of Mexico, Sept. 11, 1854, in connection with the Independence Day celebration. In December, 1853, General Santa Anna, then President of the Republic, issued a decree offering a prize for a "truly patriotic" poem to be approved by the Federal Government. 26 poems were submitted in competition, and that of Don Francisco Gonverses of eight lines each and a chorus, received the award. Feb. 5, 1854, a decree was issued announcing a competition for the best setting of Bocanegra's hymn. music master settled in Mexico.

ure was taken over by MAURICE the Mexican National Conservatory, which taught music in all branches, and provided an excellent series of concerts, lately directed by Ricardo CASTRO. Military bands of the republic have acquired an international reputation, and the Conservatory has been the training school of a majority of the bandmasters. The Opera has been a notable feature of the season in the Mexican capital for three generations, and in its expenditures in support of music the city in 1908 ranked with Buenos Ayres and Rio de Janeiro.

Meyer (Gregor) composed church music in polyphonic style highly commended by Glareanus; played organ at Solothurm Cathedral, 16th century.

Meyer (Gustav) composed ballets, farces; conducted Leipsic Theatre, 1895; pupil Leipsic Conservatory. B. June 14, 1859; add. Leipsic.

Meyer-Helmund (Erik) composed popular songs, the operas "Margitta," "Der Liebeskampf," the ballets "Rübezahl," and the burlesque "Trischla"; sang in concerts; pupil of Kiel and Stockhausen. B. April 25, 1861, St. Petersburg; add. St. Petersburg.

Meyerbeer (Giacomo) composed the highly successful operas, "ROB-ERT LE DIABLE," "Les HUGUE-NOTS," "Le PROPHÈTE," "DI-NORAH," "L'AFRICAINE," "united to the flowing melody of the Italians and the solid harmony of the Germans the pathetic declamation and the varied piquant rhythm of the French," as his biographer Mendel expressed it. Originally known as Jakob Liebmann Beer, and son of the wealthy banker, Herz Beer, he assumed the name Meyer in compliment to a rich relative whose heir he became. In childhood a pupil of Lauska and later of Clementi, he zalez y Bocanegra, consisting of ten played the Mozart D minor concerto in public at the age of seven, and was classed among the best of Berlin pianists at nine. Then he studied with Zelter and B. A. Weber, by whose 16 compositions were means he became known to Abbé Vogsubmitted, the prize being awarded ler, with whom he lived at Darmstadt that of Don Jaime NUNO, a Spanish for two years in the most intimate relations, sharing the lessons of C. Mexico, City of, was the seat of M. von Weber, gaining in power as a pianist, and composing his four-part financial success of the decade. His "Sacred Songs of Klopstock," the next work, "The Huguenots," has enoratorio "God and Nature," his first joyed a still more lasting popularity. opera "Jephthah's Vow," and receivner an appointment as court composer to the Grand Duke. His opera, Meyerbeer there produced "Das Feldproduced in 1813, failed in Munich, lager in Schlesien," the charm of year at Stuttgart was so well refavour. While holding his post at ceived that the manager of the Vienna Berlin Meyerbeer produced the "Eu-Kärnthnerthor Theatre undertook to ryanthe" of his friend von Weber. give it. Meyerbeer visited the Aus- then deceased, and gave a careful trian capital to assist at rehearsals. production of "Rienzi," a favour Though the opera was soon with which Wagner returned by denouncing drawn, the young composer was fav- him as a "Jew banker to whom it ourably received as a pianist. Mos- occurred to compose operas" - not. cheles declared few virtuosi could however, until he had prevailed on rival him if he chose to make a spe- Meyerbeer to also produce the "Flycialty of his instrument. Acting on ing Dutchman." In 1849 Meyerbeer the advice of Salieri, Meyerbeer pre- returned to Paris for the performance ferred to visit Italy in order to learn of his "Prophet," and subsequently behow to write for the voice. "Romilda gan the composition of "L'Etoile du e Costanza," Padua, 1818; "Semi-Nord," which was given in 1854 at ramide riconosciuta," Turin, 1819; the Opéra Comique. "Dinorah" was "Eduardo e Cristina" and "Emma produced at the same house in 1859. di Resburgo," Venice, 1820, proved "L'Africaine," which the composer with what facility he could adapt had begun in 1838, had occasioned himself to Italian taste and temperament, for they were well received, despite the overwhelming popularity libretto for the book of "Le Pro-"Margherita d'Anjou," of Rossini. "L'Esule di Granata," and "Croci- Though rehearsed by Meyerbeer, this ato" complete the works of this opera was not performed until after period. He began an opera "Almanhis death, which occurred at Paris sor," but it was never finished. "Das following his return from England, produced his "Alimelek or The Two the operas named were incidental classics, and returning to Paris in Ode to Rauch the sculptor, soli, cho-1831, took with him the score of rus, and orchestra; Festal Hymn "Robert." It is said that he had to for the silver wedding of the King fee Veron liberally to have this opera of Prussia, soli and chorus; cantata

but "Alimelek," produced the same Jenny Lind's voice establishing it in many altercations with Scribe, the librettist. Meyerbeer exchanged this phète," but again took it up in 1863. Brandenburger Thor," a three-act where he had represented German German work, was offered the Berlin music at the London Exhibition with Opera in 1823, but did not receive a his "Overture in the form of a hearing. Von Weber, however, had March." Other works in addition to Califfs" at Prague, and later at music to the tragedy "Struensee," Dresden, and he urged his old fel-written by his brother Michael; cholow student to devote himself to ruses for the "Eumenides" of Aeschy-German music, and Meyerbeer seems lus, the festival play "Die Hoffest von to have promised. The success of Ferrara"; "Le Génie de Musique à la "Crociato" resulted in a Paris pro- Tombe de Beethoven," for soli and duction in 1826, and Meyerbeer was chorus; the cantata "Maria und ihr thereafter French in sympathy and Genius," soli and chorus (for the silver spirit. He went to Berlin to settle wedding of Prince and Princess Charles his father's estate, then devoted his of Prussia), the eight-part serenade leisure to the study of the French "Braut-geleite aus der Heimath"; produced, but it proved the greatest for the unveiling of Gutenberg's of the Bavarian Archers," cantata for four voices and male chorus with brass instruments in accompaniment; "Freundschaft," male quartet; Coronation March, 1863; Grand March for the Schiller Festival of 1859; songs, church music, including Psalm xc, a Stabat Mater, Miserere, Te Deum. B. Sept. 5, 1791, Berlin; d. May 2, 1864, Paris. See biographies by Mendel, Weber, A. de Lassalle, Pougin, and Blaze de Bury.

Mezza or Mezzo. It. "Half," as Bravura, semi-bravura style; Manica, half shift; Piano, rather soft; Soprano, voice midway between soprano and contralto; Tenor, voice ranging midway between tenor and baritone; Tuono, half-tone; Voce, half voice or moderate tone.

Abbreviation for Mezzo Forte or moderately loud.

M. G. Fr. Abbreviation for Main Gauche or Left Hand.

The note E; in Solmisation the leading note.

Mi Bémol. Fr. The note E flat. Mi Bémol Majeur. Fr. Key of E flat major.

Mi Bémol Mineur. Fr. Key of E flat minor.

Mi Contra Fa est diabolus in musica. "Mi against fa is the devil in music." Formula of the contrapuntists warning against the use of the TRITONE.

Michael (Rogier) composed 52 choral bearbeitungen published in the Dresden Gesangbuch, 1593; chapelmaster to the court of Dresden, 1587-1619. Tobias composed sacred music in five-parts and secular pieces for voice and instrument in concerto style, published as "Musikalischer Seelenlust," 1634-35; became cantor of the Leipsic Thomaskirche, 1631. B. 1592, Dresden; son of ROGIER; d. 1657, Leipsic.

Micheli(Romano) composed canons, madrigals, church music, wrote controversial works on music; priest and church chapelmaster in Modena and Rome. B. about 1575, Rome; d. after 1659, Rome.

statue at Mainz, four voices; "March eval books on music bear this title, which means (Gr.) "having regard to small things." That of GUIDO D'AREZZO was written about 1024, and gives the theory of music as then understood. In 1904 a new edition of this work was prepared by Dom Ambrogio Amelli, Order of St. Benedict, Prior of Monte Cassino. The "Musice Active Micrologus" of Andreas Ornithoparcus appeared in Leipsic, It is a reprint of the Latin lectures on music delivered by the author at various German universities. An Eng. trans. by John Dowland was published in London, 1609.

Microphone. An instrument for

magnifying sound.

Popular English ballad Midas. opera was first performed at Covent Garden, London, 1764. A revised edition of the music selected from the songs of the day was published by Birchall, 1802. The book was by Kane O'Hara.

Middle C. The note c' which occupies the first ledger line below the treble staff, the first ledger line above the bass staff, and is indicated by the C clef.

Mi Dièse. Fr. The note E sharp. Midland Institute, of Birming-ham, Eng., includes a Music School having in 1908 nearly 1000 students in its various departments. Granville Bantock became the first principal in 1900, and in 1903 Sir Edward Elgar became a Visitor and conducted the students' concerts, which were largely devoted to classic works of the first order. The school is an outgrowth of the Birmingham and Midland Institute, incorporated in 1854.

Midsummer Night's Dream. Felix Mendelssohn's overture was composed in 1826, and first performed the following year in Stettin. Suite, which contains the famous Wedding March, and in all 12 numbers, was first performed Oct. 14, 1843, at the New Palace, Potsdam, having been composed at the request of the King of Prussia.

Mignon. Ambroise Thomas's threeact opera, to book by Carré and Bar-Micrologus. Two celebrated medibier, was first performed Nov. 17,

1866, at the Paris Opéra Comique. conosci il bel suol " ("Kennst du das It is based on Goethe's "Wilhelm Land"), Mignon; "Leggiadre rondi-Meister." "Mignon," a child of nelle" (Swallow Song), Mignon and noble birth stolen by the Gypsies, is Lotario; Act. II: "A maraviglia!" ordered to perform the egg dance in Filina; "Son io che mi specchio?" the court of a German inn. Worn Mignon; "Addio Mignon," Wilhelm; out with her journey, she refuses. Giarno, leader of the Gypsies, is about to beat her, when Lotario, harper to a band of strolling players, interferes. The Gypsy then turns on him, but Wilhelm Meister ("Guglielmo"), who has joined the players because of his love for Filina, their leading lady, interferes, rescuing both the old man and the child. To save Mignon from further persecution, Filina gives money to the Gypsies, and Mignon, dressed as a page, becomes Wilhelm's attendant. The child loves Wilhelm, who is engrossed by Filina. Jealous of the actress, Mignon determines to throw herself in the lake near a castle at which the players are received, but the sweet tones of Lotario's harp appeal to her better nature. She tells her grief to Lotario, and expresses the wish that the castle in which the beautiful actress is playing may be struck by lightning. At last the play is over. Filina, back for some flowers which she has forgotten. But Lotario, half mad with his own grief, has fired the of the celebrated opera house "Teatro castle, and as the flames burst out. Wilhelm rushes into the burning building and rescues her. The last act opens in Lotario's house in Italy, whither Mignon has been taken to recover from the illness attendant upon the shock. In her delirium she reveals her love for Wilhelm. Then it is discovered that Mignon is really Sperata, the long lost daughter of Lotario, Marquis of Cypriani, who became a harper in order that he might search for her. Filina renounces Wilhelm in favour of Frederick, another lover, and Wilhelm and Mignon are united. The original cast included: Mignon, Galli-Marie, mez. sop.; Wilhelm, Achard, ten.; Lærtes, Conders, bar.; Lotario, Battaille, bass; Filina, Cabel, sop. The principal musical numbers are: Act I: "Non home for it in the old convent at-

"Sofferto hai tu?" Lotario and Mignon; "Io son Titania," Filina; Act III: "Ah! non credea," Wilhelm; "Ah! son felice," Wilhelm and Mignon.

Mikado. Sir Arthur Sullivan's comic opera, to book by W. S. Gilbert. was first performed Mar. 14, 1885, at the London Savoy Theatre, and speedily became popular throughout the English-speaking world. The music is charming, the book capital fun, but although the piece is Japanese in name only, its performance was forbidden by the Censor in 1907 in Great Britain, on the ground that it might wound the sensibilities of the

Japanese people.

Milan has been one of the chief centres of Italian music since the 16th century. In April, 1908, the 100th anniversary of the establishment of the great conservatory now called the "Real Conservatorio di Musica Giuseppe Verdi Milano" was celebrated by a great music festival in coming from the castle, sends Mignon which the friends and alumni of the institution were welcomed from all parts of the world. The management alla SCALA," of the Società de Quartetto, the Società dei Concerti Sinfonici, the Società di Amici della Musica, contributed to the success of this notable occasion by an appropriate series of representations, a feature of which was the performance of a theme with variations for orchestra, and a four-part Psalm à capella for which Sonzogno awarded prizes of 3000 and 2000 lire. committee in charge consisted of Arrigo Boito, Giuseppe Gallignani, Umberto Giordano, Giacomo Orefice, Giacomo Puccinni, Giulio Ricordi, Edoardo Sonzogno, Arturo Toscanini. Napoleon ordered the establishment of the Conservatory in 1807, but it was not until the following year that the viceroy, Eugene Beauharnais, found a

tached to the Church of Santa Maria Comique concerts in Paris. She then drawn up by Gian Simone Mayr, and the first president was Bonifazio Asioli, the faculty consisting of Federigi, Secchi, Ray, Piantanıda, Negri, Rolla, Sturioni, Andredi, Adami, Belloli, Buccinelli. During the occupation of Milan by the Austrians, 1848-49, troops were quartered in the Conservatory buildings, but the professors gave lessons at their homes, preserving the continuity of instruction. The following year, when the Conservatory reopened, the courses were enlarged by President Lauro Rossi. Since that time the Conservatory has given complete musical and literary education. In 1908 the faculty consisted of Giuseppe Gallignani, president; Vincenzo Ferroni, Gætano Coronado, composition; Michele Saladino, Luigi Mapelli, counterpoint and fugue; Amintore Galli, Carlo Gatti, harmony; Alberto Leoni, Vincenzo Pintorno, Paolina Va-Filippi, singing; Vincenzo Appiani, Giuseppe Frugatta, piano; Mapelli, organ; Gerolamo De Angelis, Marco Anzoletti, Enrico Polo, violin and viola; Giuseppe Magarini, 'cello; Italo Caimmi, doublebass, Antonio Zamperoni, flute, Alfredo Carlotti, oboe; Romeo Orsi, clarinet; Antonio Torriani, bassoon; Carlo Fontana, horn; Serse Peretti, trumpet and trombone; Ettore Pozzoli, theory and solfeggio; Guglielmo Andreoli, assistant, piano; Paolo Maggi, assistant, harmony; Amintore Galli, history and liturgy; Lodovico Corio, poetic and dramatic literature; Ginevra Povoni, declamation and dramatic art; Eugenio De' Guarinoni. secretary of the faculty.

Milanollo (Teresa) became one of the most noted of women violinists. Hearing the instrument played in church at four, she forced her father to give her one, and after a few lessons from G. Ferrero developed such skill that at six she was taken to

della Passione. The regulations were toured Holland with Lafont, and subsequently throughout Europe; retiring after her marriage to Parmentier, a French military engineer, only appearing thereafter at a series of highly successful charity concerts. She composed an Ave Maria for male chorus and some pieces for violin. B. Aug. 28, 1827, Savigliano, near Turin; d. Paris, Oct. 25, 1904. Maria played violin, accompanying her sister TER-ESA on her many tours. B. July 19, 1832, Savigliano; d. Oct. 21, 1848, Paris.

Milde, von (Hans Feodor) created the rôle of Telramund at Weimar; pupil of Hauser and Manuel Garcia. B. April 13, 1821, Petronek, near Vienna. Rosa Agthe created the rôle of Elsa at Weimar, where she sang with her husband HANS FEODOR for many years. B. June 25, 1827, Weimar. Rudolph sang bar. at the Weimar opera, debut 1883, Metro-politan Opera House, New York, 1886-88; taught Stern Conservatory, Berlin, until 1894, when he returned Luigi Maurizio Tedeschi, harp; Luigi to the operatic stage. B. Nov. 29, 1859, Weimar; son of HANS FEO-DOR; add. Berlin.

Mildenberg (Albert) composed "Michaelo," accepted for performance in the Vienna Royal Opera, and also for Munich, Prague, Salzburg and Budapest. This opera, composed in 1906, was based on the Life of Michelangelo, and was the first work of its kind by a native of the United States accepted for performance in Europe. An earlier opera, "Rafaelo," had not been disposed of in 1908, but in the fall of that year Mildenberg had undertaken an opera for the Mozart Theatre, Vienna, in collaboration with Dr. Wüllner. Pupil of Paul Hermann, and later of Rafael Joseffy, Mildenberg made his first success with his songs, "The Violet," "Ich liebe dich," "The Ivy Leaf," and the piano pieces "Barcarolle," "Astarte," and "Arabian Nights," which were followed by the successful comic operas Turin and placed under Gebbaro and "The Wood Witch" and "Princess Mora, played in concerts with success, Delft." B. Jan. 13, 1875, Brooklyn, and at ten appeared at the Opera New York; add. New York City,

Milder-Hauptmann (Pauline Anna) sang sop., creating the rôle of Fidelio in Beethoven's opera of that name, and excelling in the Gluck operas; court singer at Berlin. B. Dec. 13, 1785, Constantinople; daughfer of an Austrian courier; d. May 29, 1838, Berlin.

Militairement. Fr. Military. Military. It. Military.

Military Band. BAND of wind instruments.

Military Drum. Side DRUM.

Miller (Dr. Edward) wrote "The Elements of Thoroughbass and Composition," London, 1787; composed songs, flute sonatas, and harpsichord music; published "Psalmes of David for the use of Parish Churches" including the tune "Rockingham"; played organ, Doncaster; pupil of Dr. Burney. B. 1731, Norwich; d. Sept. 12, 1807, Doncaster.

Millico (Giuseppe) composed three operas, three cantatas, songs; sang sopranist roles in Vienna and London opera. B. Poviglio, Modena, 1739; d.

after 1780.

Millöcker (Karl) composed "Il Guitarrera," known in German as "Der Bettelstudent" and popular in English as "The Beggar Student," and other successful farces. Pupil of the Vienna Conservatory der Musikfreunde, he became chapelmaster at Gratz, 1864, then accepted a theatrical engagement in Vienna, and was made conductor and composer of the Theater an der Wien, 1869. His works include "Der Todté Gast," "Die Beiden Binder," "Diana," "Fraueninsel," "Ein Abenteuer in Wien," "Das Verwunschene Schloss," "Gräfin Dubarry," "Der Feldprediger," "Der Vice-Admiral,"
"Die Sieben Schwaben" ("The Seven Swabians"), "Der arme Jonathan" ("Poor Jonathan"), "Das Sonntagskind," "Gasparone," "Nordlicht." B. May 29, 1842, Vienna; d. Dec. 31, 1899, Vienna.

Mills (Robert Watkin) sang bass rôles at British and American festivals and in concert, debut at the Crystal Palace, London, 1884, and in America at a Cincinnati May Festi-

val. Mills' voice ranged from E flat to f'. He studied with Edwin Holland, London; F. Blasco, Milan; Sir J. Barnby, Randegger, and Blume, London. B. Painswick, Gloucestershire, Mar. 4, 1856; add. London.

shire, Mar. 4, 1856; add. London.

Mills (Sebastian Bach) played piano, debut before Queen Victoria at seven, and each season at the New York Philharmonic Concerts, 1859-77, with occasional tours of America and Europe; pupil of his father, of Cipriani Potter, and the Leipsic Conservatory. B. Mar. 1, 1838, Cirencester, Eng.; d. Dec. 21, 1898, Wiesbaden.

Milton (John) composed the sixpart madrigal "Fair Oriana in the morn," published in "The Triumphes of Oriana," 1601, psalms, other church music, a 40-part "In Nomine"; a master of the Scrivener's Company, 1634; father of the poet. B. Stanton St. John, near Oxford, about 1563; d. about 1646, London.

Minaccevole or Minacciando. It.

Menacingly.

Minaccevolmente. It. In a threatening manner.

Mineur. Fr. Minor.

Mingotti (Regina) sang sop. in opera, ousting Faustina from Dresden, and later winning favour in various European capitals. Daughter of Valentini, an Austrian army officer, she married the impresario of the Dresden opera at 14, then studied with Porpora, and mastering French and Spanish as well as German for singing purposes. B. 1728, Naples; d. 1807, Neuburg on the Danube.

Minikin. Small gut string for lutes and viols.

Minim. Half-note.

Minnesinger. The poets and musicians who produced the minnelieder or love songs of Germany in the 12th and 13th centuries were usually of noble birth like the TROUBADOURS. The type is portrayed in TANN-HÄUSER. Eventually the Minnesingers died out to be succeeded by the plebeian MEISTERSINGERS.

Minnim. Heb. Word occurring in the Psalms rendered in the Eng. version as "stringed instruments," intervals contain one semitone less Gregorio Allegri's setting of the Misethan major. The minor third is rere is the one used in the famous characteristic of scales in the minor services held in the Sistine Chapel at mode.

Priests skilled in Minor Canon. music who supervise services in collegiate and cathedral churches.

Minstrels. The attendants of the Troubadours, most of whom were able to play the rebec and accompany their masters, were so called. \mathbf{A} strolling musician; NEGRO MINISTRELSÝ.

Stately dance in triple Minuet. time, said to have originated in Poitou about the middle of the 17th century. The earliest music in minuet form is cophony. that of Lulli. The dance became popular at the court of Louis XIV, the monarch often displaying his skill in this measure, and thence it spread to the English court. It was soon adopted as one of the movements of the Suite, whence it passed to the opera companies in London and the Sonata. Minuets are to be found in first English performance of Rossini's the works of Bach, Haydn, Mozart. Beethoven, however, substituted the Scherzo in his symphonies.

Minuetto. It. Minuet.

Mirecourt. A town in the Vosges which has become famous for its production of the cheaper class of violins. The VUILLAUME family originated there, as well as other wellknown families of French violin In 1867 Thibouville-Lamy makers. organized several of the small factories under his own management, installed machinery, and soon attained a yearly output of 40,000 instruments, giving employment to 5000 people.

Mireille. Charles F. Gounod's fiveact opera to book by Carré, based on a poem of Mistral's, was first performed Mar. 19, 1864, at the Theatre

Lyrique, Paris.

Miscella. MIXTURE stop.

Miserere Mei Deus. L. "Have ${
m Thes}{f e}$ mercy upon me, O God." words, with which the 51st Psalm opens, give it the name Miserere. This Psalm forms part of the service and female voices. of the TENEBRÆ, sung in Roman Catholic churches for three days in astical MODE having G as its Final,

Minor. L. "Less, smaller." Minor Holy Week ending with Good Friday. Rome.

> Mishrokitha or Masrakitha. Heb. Syrinx or PAN'S PIPES.

Misura. It. Measure, bar. Missa. L. and I. MASS, as Brevis, short mass; Canonica, canonical mass; Cantata, sung mass; Pro Defunctis, mass for the dead or reperformer in quiem; Solemnis, solemn or high mass.

Misshällig. Ger. Dissonant, discordant.

Missklang. Ger.Discord, ca-

Misterioso. It. Mysterious.

Misteriosamente. It. Mysteriously. Measured, strict Misurato. It.tempo.

Mit. Ger. "With."

Mitchell (John) managed comic Stabat Mater, 1842. B. London, April 21, 1806; d. Dec. 11, 1874.

Mitlaut. Ger. Concord, consonance.

Mittel. Ger. Middle, as Stimme, middle part or voice; Cadenz, imperfect CADENCE.

Mittenwald has been the chief seat of the Bavarian instrument makers since 1684, when Matthias Klotz, a pupil either of Stainer or Nicholas Amati, settled there. Sebastian, son of Matthias, was the most notable member of the family, which made instruments for more than 200 years. The Hornsteiners, Neuners, Baaders, and Reiters were other families distinguished as instrument makers, a craft which gave employment to more than 500 Mittenwalders in 1908.

Mixed Cadences contain characteristic chords of both Plagal and Authentic CADENCES.

Mixed Modes embrace the compass ofboth Authentic andPlagal MODES.

Mixed Voices. Chorus of both male

Mixolydian. The seventh ecclesi-

Organ stop with from guished at first by the Dominant. Mixture. two to five, but usually three ranks of which served as the reciting note in pipes giving high harmonics of the most of the PLAIN-SONG melodies. ground tone, and used in combination and more especially in later ages by

tion for Musical Science," 1738, of the lowest note was the Final. In which Bach, Graun, and Handel were the corresponding Plagal Mode, the members; wrote on Thoroughbass; same note served as a Final, aledited musical periodical; pupil of though the compass extended a J. S. Bach; became a magistrate. B. fourth lower. Where a melody re-July 25, 1711, Heidenheim, Würtem- quired the compass of both an Auburg; d. 1778, Warsaw.

MALGRÉ LUI."

are either in the MAJOR or MINOR their chief importance, the Modes had mode. The genesis of the scale or the following names and compasses, mode and the genera by which an the Dominant and Final of each even greater variety of material was being enclosed in brackets: First Auafforded for the construction of mel- thentic or Dorian, D to d (a D); ody than now exists have already been second Plagal or Hypodorian, A to explained under the head of GREEK a (F D); Third Authentic or Phrymusic. The Latin people having gian, E to e (b E); Fourth Plagal always borrowed from the Greeks in or Hypophrygian, B to b (a E); the matter of art, it was natural for Fifth Authentic or Lydian, F to f the church musicians of the early (c F); Sixth Plagal or Hypolydian, C centuries of the Christian era to to c (a F); Seventh Authentic or adapt as far as they were able the Mixolydian, G to g (d G); Eighth Greek theories and nomenclature of Plagal or Hypomixolydian, D to d music to that used in worship. Tra- (c G). In the period of transition dition has it that St. Ambrose em- between the Modal and Tonal systems ployed four Modes, and that St. Gregattempts were made to increase the ory added four Plagal to these Authentic Modes, and it is at least 14, but these only added to the control of the Modes to 12 and even then the control of the Modes to 12 and even the control of the Modes to 12 and certain there are eight Gregorian fusion of the theorists. Tones corresponding to eight Modes. melody was alike forbidden by church add. Pittsburgh, Pa. law and by taste. Later the use of B flat was allowed when necessary ate. to avoid a TRITONE, and with the growth of polyphonic music chromatics were introduced in other parts eration. than the cantus firmus, in performance, but not in notation, a practice which gave rise to the term MUSICA Diatonic, when accomplished by the served from the time of Gregory were Chromatic, by means of non-relative ascending scales, and were distin- keys; Enharmonic, when effected by

with foundation and compound stops. the Final, which corresponded in im-Mizler von Kolof (Lorenz Chrisportance with the modern Tonic or toph) founded the Leipsic "Association Key Note. In an Authentic Mode, thentic Mode and its Plagal, it was Mock Doctor. English title of said to be in a Mixed Mode. Greek Charles F. Gounod's "MEDECIN names were at first given the Modes, which afterwards came to be desig-Mode. In modern music all scales nated by number, and at the time of

Mix (Jennie Irene) wrote music These Modes differed not in tonality, criticism for the Pittsburgh "Post" for the compass of each is to be and serial newspaper articles includfound on the white keys of the piano, ing "Informal Talks About Great but in pitch. The introduction of a Composers"; pupil of Franklin Barchromatic in the cantus firmus or rett, Cleveland, Ohio. B. Feb. 7, 1870;

Moderatissimo. It. Very moder-

Moderato. It. Moderately.

Moderazione, con. It. With mod-

Modinha. Portuguese love song. Modulation. Change of key, as The eight Modes which use of chords from relative keys; the alteration of NOTATION; Final, the change of key is only transient.

Modulazione. It. Modulation. Moduliren. Ger. To modulate.

Modus. L. MODE; KEY; SCALE. Molinara. Giovanni Paisiello's opera, first performed at Naples, 1788, pipe. contains the song "Nel cor più non mi sento" upon which Beethoven wrote six variations, and which became popular in England as "Hope told a flattering tale."

Molinaro (Simone) composed church music interesting as early specimens of harmonic writing; became chapelmaster of Genoa Cathedral, 1599, in succession to his uncle and teacher, G. B. dalla Gostena.

Molique (Wilhelm Bernard) com- opera, 1859-73; d. 1874, London. posed six violin concertos, eight string quartets, the oratorio "Abra-Norwich Festival, 1860, a symphony, two masses; led the Stuttgart Royal Orchestra, 1826-49; toured Europe as violin virtuoso; pupil of Rovelli and Spohr B. Oct. 7, 1802, Nuremberg; d. May 10, 1869, Cannstadt.

Moll. Ger. Minor.

"Soft." Name for B Molle. L. flat, the first chromatic permitted in mediæval music.

Mollemente. It. Softly.

Mollenhauer (Edward R.) was among the first to establish a conservatory of music in America; composed two operas, three symphonies, chamber music; played violin; pupil of Ernst. B. April 12, 1827, Erfurt; settled in New York, 1853. Emil played violin; conducted Boston Handel and Haydn Society. B. 1855, Brooklyn; nephew of EDWARD R.; add. Boston.

Moller (Joachim) composed Passions and other sacred music; played organ St. Blasius, Mühlhausen, of which city he was a senator; known as von Burck or Burgk. B. Burg, Magdeburg, 1541; d. May 24, 1610.

Molltonart. Ger. Minor key.

Molltonleiter. Ger. Minor scale. Molto. Very much, as Allegro. very quick; Sostenuto, much sustained. a single performer.

Monasterio, de (Jesus) played vioor complete, when a new tonality is es- lin, debut at seven, distinguishing tablished; Partial, or passing, when himself in quartet and as soloist; taught Madrid Conservatory; pupil of De Beriot. B. April 18, 1836, Santander; d. Sept. 28, 1903, Santander.

Monaulos. Gr. Flute-a-bec or reed-

Mondonville, de (Jean Joseph Cassanea) composed the opera ballet "Le Carnaval du Parnasse," 1749, the opera "Titon et l'Aurore," oratorios; conducted the Paris Concerts-Spirituel, 1755-62; played violin; protégé of Mme. de Pompadour. B. Dec. 24, 1711, Narbonne; d. Oct. 8, 1772, Belleville near Paris.

Monferrina. It. Peasant dance. Mongini sang ten. rôles in London

Moniuszko (Stanislaus) composed "Die Gräfin," "Der Paria," and in all 14 operas, five masses, "Le Cosaque" and other songs, chorals; played organ; taught Warsaw Conservatory. B. Minsk, May 5, 1820; d. June 4, 1872, Warsaw.

Monk (Dr. Edwin George) composed anthems, a service; Anglican church music; compiled libretti for oratorios; organist and choirmaster York Cathedral; pupil of Hullah, Phillips, Macfarren. B. Dec. 13, 1819, Frome, Somerset; d. Jan. 3, 1900, Radley, near Oxford.

Monk (William Henry) became choirmaster, organist, and teacher, King's College, London; taught National Training School for Music, 1876; edited church music, lectured. B. Mar. 16, 1823, London; d. Mar. 1, 1889, London.

Monochord. An instrument consisting of a sound board and single string with a movable bridge, used for determining the nature of intervals and pitch; CLAVICHORD; MARINE TRUMPET.

Monocordo. It. Indicates that a passage is to be played on one string.

Monodia. It. MONODY. Monodie. Fr. MONODY.

Monodrama. Dramatic work for

Monody. Song for single voice, generally applied to sacred songs of excellent instruments of the viol famthe Homophonic School, and the form employed in early operas and oratorios.

Monotone. Declamation of words

on a single tone.

Monpou (François Louis Hippolyte) composed "La Reine Jeanne" and other once popular light operas: "Si j'étais petit oiseau" and other songs to words by Beranger, De Musset and Hugo; played organ Paris churches; pupil of Porta, Chelard and Fétis. B. Jan. 12, 1804, Paris; d. Aug. 10, 1841, Orleans.

Monro (George) composed music for Fielding's "Temple Beau," 1729, popular songs; played organ and

harpsichord. D. about 1731.

Monro (Henry) composed sonata for violin and piano, songs; played organ; pupil of Ashley, Dussek, Dittenhofer and D. Corri. B. 1774, Lin-

coln, Eng.

Monsigny (Pierre Alexandre) composed the highly successful "Félix, ou l'enfant trouvé," Nov. 24, 1777, Paris Opéra Comique, and many earlier operas which were well re-ceived, but ceased composing after completing the work named; became Inspector at the Paris Conservatoire, member of the Institute and Chevalier of the Legion of Honor. Of noble birth, Monsigny obtained a government clerkship in 1749, which gave him leisure to devote to music, developed much skill as a violinist, prosecuted his studies while a member of the household of the Duke of Orleans, and produced "Les Aveux indiscrets," his first operatic work, after only five months' study of composition. The Revolution swept away his fortune, he resigned his appointment at the Conservatoire, but was allowed a pension of about \$500 per annum by the Opera Comique in recognition of former services. B. Oct. 17, 1729, Fauquembergue, near St. Omer; d. Jan. 14, 1817.

Montagnana (Antonio) sang bass in London opera under Handel, 1731, and later under Porpora, returning to in this and in subsequent early books

Handel's company, 1738.

Montagnana (Domenico) made ily; pupil of A. Stradivarius, but remained comparatively unknown because many of his instruments bore counterfeit labels of Stradivarius and Bergonzi. B. 1700; d. 1740, Venice.

Montanari (Francesco) composed 12 violin sonatas; played violin in orchestra of St. Peter's, Rome, 1700 to 1730, when he died of a broken heart (Burney) because Bini outplayed him.

Montant. Fr. Ascending.

Monte, de (Filippo) composed 30 books of madrigals, two books of masses; became chapelmaster to the Emperors Maximilian and Rudolph II; treasurer and canon Cambrai Cathedral; known also as Philippe de Mons. B. about 1521, Mons or Mechlin; d. July 4, 1603.

Montéclair, de (Michel Pignolet) composed the opera ballet "Festes de l'Ete," 1716; the opera "Jephté," 1732; played and taught violin; in boyhood chorister, Langres Cathedral, later doublebass player, Paris Opera. B. 1666, Chaumont; d. 1737, St.

Monter in Ut, Re, etc. Fr.

sing the scale of c, d, etc.

Monteverde (Claudio) invented the harmonic style of composition still in vogue, to the utter destruction of the polyphonic system, which had reached its culmination in Palestrina, and from 1584, when his first book of "Canzonette a tre voci" appeared in Venice, exemplified the unprepared entrance of dissonances such as the dominant seventh and ninth, and with tongue and pen defended the harmonic system against the bitter attacks of the contrapuntists. Monteverde, or he sometimes signed himself, Monteverdi, entered the service of the Duke of Mantua in boyhood as a violinist. His talent attracted general attention, and the first publication referred to was issued when he was but sixteen. Possibly, although he was a pupil of Ingegneri, the Ducal chapelmaster, the violation of counterpoint of madrigals may have been owing to

his Fifth Book of Madrigals, 1605, was the beginning of the revolution in art. Artusi of Bologna published a severe attack on the young composer under the title "Delle imperfettione della moderna musica," to which Monteverde replied by a letter prefixed to his next work, addressed "Agli studiosi lettori," and disputes among the musicians became so bitter that Monteverde visited Pope Clement VIII to enlist the sympathy of the church in his new style. In 1602 he became chapelmaster at Mantua, and five years later, on the occasion of the marriage of the duke's son, produced his opera "Orfeo," which was orchestrated for 36 instruments, and is said to have embodied what are still regarded as "new conceptions" in opera. "Arianna," a serious opera which had a great success, but which is no longer extant, and "Il ballo delle ingrate," a mythological spectacle, were the remaining works of the composer during his residence in Mantua, which he quitted, 1613, to become chapelmaster at St. Mark's, Venice. There he received a salary of 300 ducats, the use of a house, an allowance for his expenses in moving, and in 1616 had his salary increased to 500 ducats, or more than twice as much as any of ing turn. his predecessors had received. Notwithstanding the enmity of the theorists, he was soon the most popular composer in Europe. Among the works which spread his fame abroad were a Requiem for Duke Cosmo II of Florence, "Il Combattimento di Tancredi e Florinda," a dramatic interlude, "Licori, la finta pazza," for the court of Parma; the cantata "Il Rosajo fiorito," the opera "Proserpina rapita," and a mass with trombone accompaniment to the Gloria and Credo. in thanksgiving for the cessation of a plague which had ravaged Venice. In 1633 Monteverde was admitted to the priesthood, and was not again heard of as a composer until 1637, when the first opera house was opened the first movement as resembling a in Venice. "L'Adone" was written boat on Lake Geneva in moonlight. for this occasion, and later he com- Beethoven was content to style it posed the operas "Le Nozze di Enea "Sonata quasi una fantasia."

The "Cruda Amarilli" of con Lavinia," "L'Incoronazione di Poppea" (his last work), and the ballet "Vittoria d'Amore." Three volumes of church music, eight books of madrigals, a set of scherzi musicali, the volume of canzonettes of 1584, and "Orfeo" survive in printed form. B. May, 1567, Cremona; Nov. 29, 1643, Venice.

Montgomery (Hugh, Earl of Eglintoun) composed Strathspeys published anonymously by Gow in Edinburgh, songs, marches, etc. B. Nov.

29, 1739; d. 1819.

Monticelli (Angelo Maria) sang sopranist rôles with complete success in Rome, debut 1730, later in Venice, London, Vienna, and Dresden. B. about 1710, Milan; d. 1764, Dresden.

Montigny-Remaury (Fanny M. Caroline) played piano, touring Europe with success; pupil of her sister, Mme. Ambrose Thomas; and of the Paris Conservatoire, first prize, piano, 1858; prize, solfège, 1859; first prize, harmony, 1862. B. Jan. 21, 1843, Pamirs; add. Paris.

Montre. Fr. Pipes, generally diapason, mounted and "shown" in the

front of an organ.

Morceau. Fr. Small composition;

excerpt.

Mordente. It. Beat, shake, pass-

Monzani (Theobald) played flute; manufactured flutes and published music in London in partnership with Cungdor or Cundon, 1804-20. A son also became known as a flautist.

Mood. Distinction as to the duration of the Large, Long, and Breve, in obsolete notation, depended upon signs which indicated that the Mood or Mode was Greater or Lesser.

Moonlight Sonata. Ludwig von Beethoven's sonata for harpsichord or piano, Op. 27, was published in Mar., 1802, with a dedication to Contessa Giulietta Guicciardi. The composer did not class it with his best works. The title comes from a criticism written by Rellstab, describing

Moore (Homer) composed the opera an especial fondness for the sacred "The Puritans," St. Louis, 1902; taught music. B. America; add. St. Louis.

Moore (Thomas) wrote 125 songs, including "The Last Rose of Summer" and "The Harp that Once Through Tara's Halls," published as "Irish Melodies," and set to traditional Irish tunes. These songs brought him about \$600 each, showing that their popularity must have been as immediate as permanent. For his "Canadian Boat Song," "Love thee, dearest," and several other poems, Moore also composed original melodies, and he was sufficiently skilled in music to sing his songs to his own "LALLA $_{
m His}$ accompaniment. ROOKH" has been the subject of many operas. B. May 28, 1779, Dublin; d. Sloperton Cottage, Devizes, Feb. 25, 1852.

Moorehead (John) composed music for "The Philosopher's Stone," 1795, and other Covent Garden productions; played violin; in early life a sailor, then bandmaster. B. Ireland; hanged

himself, near Deal, 1804.

Mooser (Aloys) built organs in Fribourg and Berne; made pianos. B. 1770, Fribourg; d. Dec. 19, 1829,

Fribourg.

Morales (Cristofero) composed 16 masses and other church music still sung in the Sistine Chapel; chapelmaster at Toledo and Malaga Cathedrals; then member of the papal choir. B. Jan. 2, 1512, Seville: d. June 14, 1553, Seville or Malaga.

Moralt (Joseph) was concertmeister of the Munich court orchestra, 1800-28, and with his brothers, Johann Baptist, Philipp, and George, organized a string quartet which was celebrated for its performance of Haydn's chamber music. B. 1775; d. Munich, 1828. Johann Baptist composed a mass, two string quartets, two symphonies and "Legons methodiques" for violin. B. Jan. 10, 1777; d. Oct. 7, 1825, Munich.

were a number in Pennsylvania, composed of devout members of the idea while making wooden shoes. The United Brethren, have always shown instruments are described in a bulletin

works of Johann Sebastian Bach. One of these organizations in Bethlehem, Pa., gave the first complete American production of Bach's Mass in B minor, Mar. 27, 1900, under direction of J. F. WOLLE, and at subsequent Bach Festivals, complete performances of the Christmas Oratorio and the St. Matthew Passion. The festivals drew visitors from all parts of the United States, and were highly commended by musicians and critics, but were temporarily suspended on Mr. Wolle's departure for California, 1905. In 1908 a large choir, carefully trained for the purpose, gave a Bach Festival at Montclair, N. J.

Morelli (Giovanni) sang bass in London opera, and at the Handel

Commemoration, 1787.

Morendo. It. "Dying away." Indicates that the speed and tone shall be diminished.

Moresca. It. Moorish dance.

Mori (Nicolas) played violin; published music in London in partnership with LAVENU, whose mother he married. B. 1796 or 1797, London; d. June 14, 1839. Frank composed the cantata "Fridolin," and the op-eretta "River Sprite." B. London, Mar. 21, 1820; son of NICOLAS; d. Nicolas, Jr., com-Aug. 2, 1873. posed music to Gilbert's "Wicked World," and Psalm exxxvii. B. London, Jan. 14, 1822; son of NICOLAS.

Moriani (Napoleone) sang ten. in opera, debut 1833, Pavia, later in Lisbon, Madrid, Barcelona, and Vienna; favourite singer of Mendelssohn's; Knight of the Order of Isabella. B. Mar. 10, 1808, Florence;

d. Mar. 4, 1878.

Morigi (Angelo) composed six sonatas and six concerti grossi for violin; played violin in Parma court orchestra; pupil of Tartini. B. 1752, Rimini; d. 1788, Parma.

Morisco. It. In Moorish style.

Morisseau made violins by carving Moravian Choirs, of which there back, sides and neck from a single piece of wood, having conceived the

gement pour l'Industrie Nationale." Chapel Royal. Graduated Mus. Bac., Moritz (Landgraf of Hesse-Cas-Oxford, 1713; d. Oct. 29, 1731. agement pour l'Industrie Nationale."

sel) published a Lutheran hymnal, Mormorando or Mor 1601, containing 24 tunes of his own murmuring, whispering. composition; composed Latin psalms May 25, 1572; d. Mar. 14, 1632.

many highly successful operas includ- land July 19, 1735; d. May 22, 1781. ing "Le Danaide," 1810, Rome; "Il Saxony, 1827, the Tuba Mirum, of which he professed to have been incation of a Passion; and in short 4-4, others in 3-4 time. was a very successful musician of his time, though all his works are now forgotten; pupil of Zingarelli and of Padre Mattei. B. June 14, 1784, See biography by Count bruck. Rossi-Scotti.

Morley (Thomas) composed "It was a Lover and His Lass" for "As You Like It," the only original setting of a Shakespeare song of undoubted authenticity now extant; ana," 1601; canzonets, ballets; compiled "The Whole Booke of Psalmes," services, a Burial Service; wrote to Practicall Musicke," 1597, the only important work in English on about 1603.

of 1864 from the "Société d'Encour- double chant in D minor; sang Eng.

Mormorando or Mormorosa. It.

Mornington, Earl of (Garrett C. and motets; patronized Heinrich W.), composed a chant in E flat, other SCHUTZ; was forced to retire after church music, glees, madrigals. embracing the Calvinistic creed. B. catches; founded Academy of Music, May 25, 1572; d. Mar. 14, 1632. Dublin, 1757; taught music Dublin Morlacchi (Francesco) composed University, which gave him degree a coronation cantata for Napoleon, Mus. Dr.; was the father of Arthur, Milan, 1808, while still a student, Duke of Wellington. B. Dangan, Ire-

Morris Dance was highly popular Barbier de Seviglia," 1814; ten grand at English rustic festivals, and is masses, a requiem for the King of still in vogue in remote parts of England, the music being furnished by which he professed to have been in-spired by Michael Angelo's "Last costume dance, the characters being Judgment"; was chapelmaster at often those familiar from the Robin Dresden; received the Golden Spur Hood ballads. Of Moorish or Spanish and the title of Count Palatine from origin, the dance later became asso-Pope Pius VII in reward for the dediciated with many tunes, some in

Morte. Fr. "Death," a hunting signal announcing that the game has

been slain.

Mortier de Fontaine played piano Perugia; d. Oct. 28, 1841, Inns- in various European music centres; said to have been first to perform in public the Beethoven sonata, Op. 106. B. May 13, 1816, Warsaw; d. May 10, 1883, London.

Moscheles (Ignaz) composed 142 works, including concerto in G minor, Op. 60; Concerto pathétique, Op. 93; many madrigals, of which two ap-Sonata melancolique, Op. 49; "Hompeared in "The Triumphes of Orimage a Handel" for two pianos, Op. 92; 24 Études, Op. 70; three Allegri di Bravura, Op. 51; Characteristische Studien, Op. 95; toured Eu-"A Plaine and Easie Introduction rope with great success as piano virtuoso; taught Mendelssohn and later joined that composer as first piano modal music; played organ St. instructor in the newly founded Leip-Paul's Cathedral; sang in Eng. sic Conservatory. As a boy Moscheles Chapel Royal from 1592. Morley was proved an apt pupil at the Prague a pupil of William Byrd, took the Conservatory under D. Weber; played degree Mus. Bac. at Oxford, 1588, ob- a concerto of his own in public at tained a 21 years' monopoly of song 14; and shortly afterwards settled book publications, 1598; and was the in Vienna, where he had lessons of most popular and most fortunate of Albrechtsberger and Salieri. In 1814 Elizabethan composers. B. 1557; d. he scored Beethoven's "Fidelio" for piano under direction of the com-Morley (William) composed a poser (Artaria & Co.), and then began his career as concert pianist. He was a special favourite with the British public, and made his last public appearance at a charity concert given by Jenny Lind-Goldschmidt, London, 1865, where he improvised admirably. B. May 30, 1794, Prague; m. Charlotte Embden; d. Mar. 10, 1870, Leipsic. See "Life of Moscheles," Eng. trans. by A. D. Coleman.

Mosè in Egitto. Gioacchino A. Rossini's oratorio or opera (it has been sung as both), to book by Tottola, was first performed Mar. 5, 1818, at the San Carlo, Naples. The title at the Académie Royale production, 1827, Paris, was: "Moîse et Pharaon, ou le Passage de la Mer Rouge."

Mosel (Giovanni Felice) composed for violin; played violin; directed music at the court of Florence. B. 1754, Florence; d. after 1812.

Mosel, von (Ignaz Franz, Edler) composed operas, incidental music, oratorios, songs; conducted the first festivals of the Vienna Gesellschaft Musikfreunde; arranged wrote on music; custos of the imperial library, Hofrath, and ennobled by the Emperor. B. April 1, 1772, Vienna; d. April 8, 1844, Vienna.

Moses. A. B. Marx's oratorio, to book which he compiled for Mendelssohn, was first performed Dec., 1841, at Breslau.

Mosewius (Johann Theodor) founded the Breslau Singakademie; sang and directed opera; wrote on music. B. Königsberg, Sept. 25, 1788; d. Sept. 15, 1858, Schaffhausen.

Moskowa, de la (Prince Joseph Napoleon Ney) composed the oneact comic operas "Le Cent-Suisse," "Yvonne," a mass; aided Adam to found the "Société des Concerts de musique religieuse et classique" and Niedermeyer to found his "École de musique religieuse." B. May 8, 1803; son of Marshal Ney; m. the heiress of Lafitte the banker; d. July 25, 1857, St. Germain-en-Laye.

Moszkowski (Moritz) composed bantering manner. the opera "Boabdil," Berlin, 1892; the three-act ballet, "Laurin," 1896; Phantastischer Zug and two suites for erchestra, concerto in E major for

piano, a symphony, two books of Spanish Dances for piano, four hands; played piano; conducted; member Berlin Academy, 1899; pupil of Dresden, Stern, and Kullak conservatories; teacher at Kullak Conservatory. Aug. 23, 1854, Breslau; add. Berlin. Alexander wrote criticism and books on music. B. Jan. 15, 1851, Poland; brother of MORITZ; add. Berlin.

Mosso. It. "Moved," fast, as Più, faster; Meno, with less speed.

Mostra. It. DIRECT.

Motet. Composition for voices alone in polyphonic style to Latin sacred text, for use in the worship of the Roman Catholic church. motet was in freer form than the integral parts of the service, sharing the development of the secular madrigal. Full Anthems in the Anglican church are really motets, although the text is in English. The term is sometimes applied to church cantatas or other sacred compositions.

Motetto. It. Motet.

Motett Society was founded in 1841, London, by William Dyce, and has published editions of motets by classic composers.

Motetus. In mediæval music, the middle part of a polyphonic composi-

Motif. Ger. Figure, subject, LEIT-MOTIF.

Motion. Progression of a part, which is said to Conjunct, when the degrees of the scale succeed each other; Disjunct, where the melody proceeds in skips; Contrary, where two parts move in opposite directions; Oblique, when one part moves while the other remains stationary; Similar or direct, when the parts move in the same direction.

Motivo. It. Figure, subject, motive, motif.

Moto. It. Motion or movement; speed, as con, with speed; Perpetuo, perpetual.

Mottegiando. It. In a joking or

Mottl (Felix) conducted the court opera at Carlsruhe, 1881-1903; supervised the New York production of Parsifal, 1903-4; became director Berlin Royal Academy of Music, 1904; to that of David, and in this mutilated composed the operas "Agnes Ber- form the work was sung at the Bristol "Ramin," nauer," Weimar, 1880; "Fürst und Sänger," the festival play "Eberstein," Carlsruhe, 1881; a string quartet; the song cycle "Pan in Busch." In boyhood a chorister, Mottl entered the Imperial Conservatory, Vienna, studied under Hellmesberger, won all the prizes offered; became conductor of the Vienna Wagner Society, and in 1876 assisted in staging "Der Ring des Nibelungen" at Bayreuth. B. Aug. 29, 1856, Unter St. Veit, near Vienna; add. Berlin.

Motus. L. Motion.

Mounsey (Anne Sheppard) composed the oratorio "The Nativity," 100 songs, 40 part-songs; played organ; pupil of Logier. B. April 17, 1811, London; m. W. Bartholomew; d. June 24, 1891. Elizabeth played organ, piano, guitar; published works for all three instruments; sister of ANN SHEPPARD. B. Oct. 8, 1819; d. Oct. 3, 1905, London.

Mountain (Henry) played violin; published music in Dublin, 1785-90. Joseph played violin, led Covent Garden Orchestra. B. Dublin; son of HENRY; d. London. Sarah, Sophia or Rosoman became a favourite singer at the Haymarket and Covent Garden; pupil of Charles Dibdin. B. Sadler's Wells, 1768; daughter of circus people named Wilkinson; m. JOSEPH; d. July 3, 1841, Hammersmith.

Mountain Sylph. John Barnett's opera in two acts, to book by J. T. Thackeray, was first performed Aug. 25, 1834, at the English Opera House, London.

Mount-Edgcumbe (Richard, Earl of) wrote "Musical Reminiscences," 1825; composed the opera "Zenobia." B. Sept. 13, 1764; d. Sept. 26, 1839.

Mountier sang in London opera under Handel; in early life chorister at Chichester Cathedral. B. Chichester; d. after 1733.

Mount of Olives. Ludwig van Beethoven's oratorio "Christus am Oelberg" is so called in the English version. Owing to the aversion of the British to representations of Christ on the stage, the story has been changed

Festival, 1905.

Mouret (Jean Joseph) composed the opera "Ariane," 1717; "Les Tri-omphes des Sens," 1732, other operas and ballets; conducted at Paris Concerts Spirituels and Académie Royale. B. April 16, 1682; d. Dec. 22, 1738, Charenton.

Mousquetaires de la Reine. J. F. E. Halévy's three-act opera, to book by St. Georges, was first performed Feb. 3, 1846, at the Paris Opéra Comique.

Moussorgsky or Mussorgski (Modeste Petrovich) composed the operas "Boris Godounov," St. Petersburg, 1874; "Kovanstchina," 1880; "The Matchmaker"; songs, including several groups devoted to child life; "The Destruction of Sennacherib," and "Joshua Navin," for chorus and orchestra; mixed chorus from "Œdipus," female chorus from "Salammbo," and the unfinished opera "The Fair at Sorochinsk." Pupil of Balakirev and follower of Dargomiskey, this composer abandoned a career in the army to devote himself to music, but was soon obliged to accept a government clerkship. Losing this employment. the greater part of his life was spent amid sordid surroundings, and toward the last he wrecked himself by the use of drugs and stimulants. B. Mar. 16, 1835, Karevo, Pskov; d. Mar. 16, 1881, St. Petersburg.

Mouth. Part of the organ pipe whence the sound proceeds as opposed to the foot, where the wind enters.

Mouth Organ. PAN'S PIPES. Mouthpiece. The cup or beakshaped end of the tube of wind instruments to which the lips are applied.

Mouton (Jean) composed nine masses, 75 motets and psalms, some chansons; became singer to Louis XII and Francis I of France, canon of Therounne and of St. Quentin; real name De Hollingue; pupil of Josquin. B. Somme, about 1475; d. 1522.

Movement. Division of a sonata or symphony; part of a composition more or less complete in itself; MO-TION; whether of melody or parts.

Mozart (Leopold) wrote a Method

for Violin, Augsburg, 1756, reprinted ostomus Wolfgangus Amadeus, was in many languages; composed the opick out thirds on the harpsi-operas "Semiramis," "Die Verstellte chord at the age of three. This led to Gartnerin," oratorios, church music; was composer, musician, and chapelmaster to the Archbishops of Salzburg; married Anna Maria Pertlin or Bertlin, of St. Gilgen, and became the father of MARIA ANNA and WOLFGANG AMADEUS MOZART. B. Nov. 14, 1719; son of Johann Georg, a bookbinder of Augsburg; d. May 28, 1787, Maria Anna toured Europe as a pianist in childhood with her brother WOLFGANG AMADEUS; taught music in Salzburg. B. July 30, 1751, Salzburg; m. Baron von Berchthold zu Sonnenberg; d. Oct. 29, 1829, Salzburg. Constanze Weber became the wife of WOLFGANG AMADEUS; supported their children, WOLFGANG and KARL, by giving concerts after her husband's death; in 1809 married the Danish diplomat, George N. Nissen. B. Zell, Lower Austria; d. Mar. 6, 1842, Salzburg. Wolfgang Amadeus played piano; composed; founded the Lemberg Cæcilienverein. B. July 26, 1791; second son of WOLFGANG and CONSTANZE; d. July 30, 1844, Carlsbad, Bohemia. Karl became an Austrian government official, but was an amateur in music. Eldest son of WOLFGANG and CONSTANZE; d. 1858, Milan.

Mozart (Wolfgang Amadeus, NOZZE DI composed the operas FIGARO," "DON GIOVANNI," "ZAUBERFLÖTE," .. "COSI TUTTE," "ENTFÜHRUNG AUS DEM SERAIL," "IDOMENEO," which retain their freshness and popularity after more than a century, 15 masses, 41 symphonies, and a wealth of chamber music which rank him as the world's greatest master of melody. Light-hearted, industrious, imaginative, but content to work in the forms already perfected, and composing with a grammarian's strictness, he suffered the extremes of poverty and was buried in the potter's field, his immortal works his best and long his only monument. Profiting by the music lessons given his sister, the boy, whose full name was Johannes Chrys-

lessons from his father, and he had composed some minuets, which his father noted down, when not yet four. Before he was six Mozart had appeared in the comedy "Sigismundus Hungariæ Rex," given at Salzburg University, and a few months later his father took him with his sister for a concert tour. The boy was kindly received by the Elector at Munich, and then the family visited Vienna, giving a concert at Linz while on their jour-The Emperor called the lad a little magician, had him play with a cloth thrown over the keyboard, and the Empress and ladies of the court petted both children, but an attack of scarlet fever compelled him to go into seclusion. On his recovery he appeared in concert at Pressburg, returning with his father and sister to their home for the holidays. A second and more extended concert tour began in June, 1763. After concerts in many of the larger German cities, the Mozart family reached Paris in November of that year, and for the next five months were the delight of the court at Versailles. Young Mozart's first publication dates from this sojourn, four sonatas for violin and piano, 6, 7, 8, and 9 (Köchel's Catalogue, see below). In April, 1764, the Mozarts settled for a time in London, where they were received warmly by the court and musicians. The boy distinguished himself by reading difficult works at sight; studied with J. Christian Bach and the singers Tenducci and Manzuoli. A concert in Spring Gardens brought the family \$2500, and during an illness of his father's, which necessitated quiet, young Mozart composed his first symphonies, 15, 17, 18, and 19. Six of his early sonatas for violin and harpsichord were published with a dedication to the Queen, who presented the composer with \$250. The children played a four-hand piece for harpsichord at concerts given later in the season, and during a visit to the British Museum young Mozart presented to the institution his only vocal number to English words, a 4-part remarkable feat of noting the Allegri motet. The family then departed for The Hague, but owing to illness, which attacked the boy, girl, and father in turn, were prevented from giving a concert until Jan., 1766. Two successful entertainments at Amsterdam, at one of which the boy's symphony, 22 was performed, were followed by festivities at The Hague for the installation of the Prince of Orange as Stadtholder. The six sonatas for violin and piano, 26, 27, 28, 29, 30, and 31, and the "Galimathias Musicum," a concerto grosso, 32, and the harpsichord variations on "Willem van Nassau" were composed in Holland, and then the family set out for Salzburg, giving concerts on the journey, and arriving at their home in Nov., 1766. With the exception of a sudden flight in a vain attempt to escape an epidemic of smallpox (both children were attacked), the next two years were spent at home in study and composition. Fux's "Gradus ad Parnassum" was the text-book for Mozart, as for many other great musicians. His compositions included the sacred cantata "Die Schuldigheit des ersten Gebotes," done as a test imposed by the Archbishop of Salzburg, a Passions cantata, 42, the piano concertos 37, 39, 40, 41, and the Latin comedy, "Apollo et Hyacinthus." The Mozarts then visited Vienna. The young composer's first opera, "La finta Semplice," was composed by order of the Emperor, though not performed until the operetta "Bastien und Bastienne" had been given at the home of the Mesmer family. The B flat major string quartet, 46, a trumpet concerto, and several church pieces were composed during this visit. On returning to Salzburg he was appointed concertmeister to the Archbishop, though without salary, composed the two masses, 65, 66, and the Johannes Offertorium, 72. In 1769 Mozart's father took him on a tour of Italy, where he was heartily welcomed by the musicians, including Padre Martini and Farinelli, and became inti-

Miserere from memory, after hearing it in the Sistine Chapel, and after having given successful concerts from Milan to Naples, was made Knight of the Golden Spur by the Pope, an extraordinary honour for a boy of 14. The Bologna Accademia Filarmonica broke its rules to honour him with membership, and during the same year he received some instruction in counterpoint from Padre Martini. "Mitridate, Rè di Ponto," Milan, Dec. 26, conducted by the composer, established him as a favourite with Italian lovers of opera, and won him several commissions. During a short sojourn in Salzburg, Mozart composed a Litany, 109, a Regina celi, 108, and a symphony, 110. Then returning to Milan he composed the cantata "Ascanio in Alba" for the marriage of Archduke Ferdinand to Beatrice of Modena, Milan, Oct. 15, 1771, for which the Empress sent him a gold watch and a liberal fee; the symphony, 112, and the divertimento, 113. Again in Salzburg, Mozart was ordered to compose an opera for the inauguration of von Colloredo, the Archbishop elected on the death of the composer's earlier patron. "Il Sogno di Scipione" was the result, and the symphonies, 114, 124, 128, 129, 130, the divertimento, 131, a Regina cœli, 127, the Litany "de venerabili," 125, and the string quartets, 136, 137, and 138 were composed during the same year. Up to this time Mozart's life had been exceptionally happy. He had worked hard, but though a strict taskmaster, Leopold Mozart had been a kind and indulgent father, and as an "infant phenomenon" in company with his sister, Maria Anna, or "Nannerl," the young musician had been petted by the courts of London, Paris, Vienna. The new Archbishop of Salzburg proved inappreciative of art and brutal to his artists. In contrast to the consideration with which he had been treated elsewhere, Mozart was forced to eat with the servants, and was treated as one, but it was not until mate with the young English musician 1781 that he mustered up courage to Thomas Linley. He performed the free himself from this disagreeable en-

vironment. When he at last presented sister afterwards became his wife. his resignation, he was literally kicked out of the palace by the Archbishop's steward, Count Arco. These years of servitude, however, were spent in hard study and creative work. "Lucio Silla," produced at Milan, Dec. 26, 1772, under the composer's direction, like the earlier opera composed for that cultivated city, had 20 repetitions. The symphonies, 181, 182, 183, 184; the divertimenti, 186, 187, 188; the mass, 167; the concerto for two violins, 190; the serenata, 185; the Pater Domenicus Mass, 66; the string quartet, 174; the masses, 192, 194; the litany, 195; the offertory, 198; the bassoon concerto, 191; the symphonies, 199, 200, 201, 202; the serenatas, 203, 204; the divertimento, 205; and the variations on Fischer's minuet, 179, were all completed before the close of 1773. The opera "La finta Giardiniera" was produced with success at Munich in 1775, as well as his "Misericordias Domini," 222, composed by order of the Elector. same year at Salzburg, his mass, 220; the airs for tenor, 209, 210; the air for soprano, 217; the vocal canons, 226 to 234: and the violin concertos, 207, 211, 216, 218, 219, had their first hearing. To the formidable list of works already enumerated, Mozart added during 1777, when in his 21st year, the masses, 257, 258, 259, 262, 275; "Venite populi," an offertory for two choirs, 260; the litany, 243; the serenade, 249-250; a serenade for two violins and accompaniment, 239; the divertimento; the notturno, 286; the divertimenti for string quartet and two horns, 247, 287; the wind sextets, 240, 252, 253, 270, 289; a sonata for bassoon and 'cello, 292; the oboe concerto, 293; the variations for piano, 264, 265; and the sonatas, 238 to 246; the concerto for three pianos, 242; and the organ sonatas, 241, 244, 245, 263, 274, 278. Having obtained the reluctant consent of the Archbishop, Mozart, this time accompanied by his mother, set off on a concert

There he composed the soprano air, 292, for her; and the tenor air for Raaff, 295; the flute pieces, 313, 314, 315; the quartet for flute and strings, 285; the piano sonatas, 309, 310, 311; and the sonatas for violin and piano, 296, 300 to 306. Arriving in Paris in Mar., 1778, Mozart found the musicians too busily engaged in the rivalry of Gluck and Piccinni to pay him much attention. He had the misfortune to lose his mother, July 3, 1778, and after this bereavement his father urged him to return to Salzburg. A concerto for flute and harp, 299, 12 numbers for Noverre's ballet "Les petits riens," and the Paris or French symphony, 297, were the output of this sojourn in the French capital. In 1779 he was home again, organist as well as concertmeister to the Archbishop, but fired with ambition for the stage, brought about by association with Schikaneder. Music for the play "Thamos," and the opera "Zaide," which waited for its performance until 1866 (Frankfort), were the only immediate dramatic works, but in other lines he was more prolific. The masses, 317 ("Coronation"), 337; the Kyrie, 323; the canons, 347, 348; the symphonies, 319, 338; the "Villanella rapita" overture, 318; the duo concertante for viola and violin, 364; the serenades, 320, 361; the piano sonatas, 330 to 333; the divertimento for two horns and string quartet, 334; variations for violin and piano, 359, 360; the four-hand sonatas, 357, 358; the concerto for two pianos, 365; the organ sonatas, 328, 329, 336; the Kyrie, 341; the concert aria, 369; and the quartet for oboe and strings, 370, were completed by 1781. Mozart began work on his opera "Idomeneo" for the carnival at Munich. Recalled from Munich, where he had gone with his father and sister to attend the production of this work, Mozart was compelled to attend the Archbishop at Vienna, where, after repeated humiliations, as already retour in the fall of 1777. While at lated, he left that prelate's service, Mannheim he met the Weber family, June 8, 1781. His contest at the and fell in love with Aloysia, whose piano with CLEMENTI, in which honours appear to have been even, poser again devoted himself to the was an event of this period. A theatre. "Der Schauspieldirektor," was an event of this period. A friendship with Haydn sprang up which endured with life, and seems to have influenced the work of both composers, and Mozart was at last commissioned by the Emperor to write an opera, the "Entführung aus dem Serail," July 16, 1782, which was a popular success, though not admired by the sovereign himself. From the same period date his symphony in D, 385, and the "Nachtmusik" for wind instruments in C minor, known also as a string quintet, 388. The Webers, with whom Mozart had been intimate in Mannheim, were now settled in Vienna. Mozart lodged at their house, and, despite the opposition of his father, married Constanze Weber, Aug. 4, 1782. Four sons and two daughters were the issue of this marriage. Husband and wife were equally improvident, Mozart's income was uncertain at best, and his life was thenceforth harried by financial troubles. He began, but failed to complete, the comic operas "L'Oca del Cairo" and "Lo Sposo deluso," but while on a visit to Salzburg with his bride, produced a new mass in honour of his marriage, 427, and two duets for violin and viola, 423, 424, for Michael Haydn, whom the Archbishop had threatened to dismiss from his post of concertmeister because he was too ill to work. The piano concerto for Marie T. Paradies, 456, and the symphony, 425, were completed before the composer's return to Vienna, where he shortly afterwards enjoyed a return visit from his father. Leopold Mozart at this time, influenced by his son, already an enthusiastic member, joined the Masonic order. It is interesting to note that besides the symbolism of "Magic Flute," several of Mozart's works show Masonic inspiration: "Gesellenlied," 468; "Maviererfreude," 471; "Maurerische Trauermusik," 471; the choruses, 483, 484; the cantata, 623; the adagio for woodwinds, 411; and the cantata, 429.

produced before the court, Feb. 7, 1786, was well received later at the Kärnthnerthor Theatre, a company of the nobility produced "Idomeneo" at the Auersperg Palace, and May 1, 1786 saw the first production of the ever popular "Nozze di Figaro." While waiting for another suitable libretto, he composed the symphony, 504, the contradanses for orchestra, 510, and the orchestral dances, 509. "Don Giovanni" was produced with equal success, but Mozart remained without financial reward for these great achievements. At a time when he had almost determined to quit Vienna for London, Gluck died, and the Emperor, who had been paying him 2000 gulden as court composer, appointed Mozart to that office at 800 gulden, or about \$400 per annum. "Don Giovanni," which had been hailed in Prague as a masterpiece, did not at first please the Viennese. The E flat, G minor, and C (Jupiter) symphonies, 543, 550, and 551, his best works in this form, and his arrangements of Bach and Handel were completed before the spring of 1789, when Mozart left for Berlin as guest of Prince K. Lichnowsky. At Dresden, Leipsic, and Berlin the composer was well received. Frederick Wilhelm II offered him the post of chapelmaster with \$3000 per annum salary, and commissioned the string quartets, 575, 589, 590. Loyalty to his "good Emperor" caused the composer to decline this excellent offer. He was rewarded by the commission for "Cosi fan tutte," which was having a run when the death of the Emperor, Feb. 20, 1790, plunged Vienna into mourning. Ignored by the new Emperor Leopold II, Mozart nevertheless pawned his plate to attend the coronation at Frankfort, where he gave a concert of his own works, playing before the courts of Mannheim and Munich on his way back to Vienna. The "Ave Verum," 618, and other works were begun at The cantata "Davidde penitente" was this time, and in March, 1791, he was produced in March, 1785, at the requested by Schikaneder to compose Tonnkünstler Societat, and the com- the "Magic Flute." He was hard at

work on this opera when a mysterious stranger called upon him to engage a requiem. The Estates of Bohemia invited him to compose an opera for the coronation of Leopold II at Prague, and accordingly Mozart produced "La Clemenza di Tito," but the unfavourable reception of his work by the court circles was a grave disappointment, and he hurried back to Vienna to resume work on the "Magic Flute." This work was produced Sept. 30, 1791. The audience, at first cold, grew more appreciative as the work progressed, and eventually it became one of the most popular of Mozart's Ill, depressed, and overworked, Mozart again turned to the requiem. He fancied that he was being poisoned, and that it was really his own requiem he was composing. The score was taken away from him, and he recovered sufficiently to compose a cantata, 623, for his Masonic Lodge, and to conduct it himself, but was again compelled to take to his bed. The requiem, which had really been ordered by Count Walsegg, through Leutgeb, his steward, and which was performed as Walsegg's own, engrossed Mozart's thoughts. He called for the score on Dec. 4, sang part of it with some friends, and scored a few bars of the Lacrimosa. Later he gave his pupil Sussmayer some directions regarding its performance, and about 1 A. M., Dec. 5, he died. During his last illness, which was described as a malignant typhus, a group of Hungarian nobles had organized to guarantee him a fixed income, and in Amsterdam a subscription was formed for the purchase of his compositions, which were to be the property of the subscribers. On Dec. 6 funeral services were held in front of St. Stephen's, that being the custom with the very poor. A violent rainstorm drove back the few mourners who might otherwise have witnessed the interment, which took place in St. municipality of Vienna caused a monument to be unveiled on the probable emnis for 4 Voices, 2 Violins, 2 Hautsite of the composer's grave. B. Jan. boys, 2 Bassoons, 2 Trumpets, 3 Trom-

Vienna. See biographies by Jahn, Eng. trans. by Pauline Townsend; Holmes, Fuchs, Marx, Lorenz, Rochlitz, André, G. Weber, G. N. von Nissen, and Mozart's letters, Eng. trans. Dr. von Köchel prepared a thematic catalogue, revised and brought down to 1905 by Count Waldersee, and published, as well as a complete edition of Mozart's works, by Breitkopf & Härtel. The compositions referred to in the body of the above article are numbered as in the Köchel Catalogue. The complete list of Mozart's works follows: Masses: 49, Missa brevis for 4 Voices, 2 Violins, Viola, Bass, and Organ. G. major. 65, Missa brevis for 4 Voices, 2 Violins, Bass, and Organ. D minor. 66, Missa for 4 Voices, 2 Violins, Viola, 2 Trumpets, Kettledrums, Bass, and Organ. C major. 139, Missa for 4 Voices, 2 Violins, 2 Violas, 2 Hautboys, 3 Trombones, 4 Trumpets, Kettle-drums, Bass, and Organ. C minor. 167, Missa in honorem SSmæ Trinitatis for 4 Voices, 2 Violins, 2 Hautboys, 4 Trumpets, Kettle-drums, Bass, and Organ. C major. 192, Missa brevis for 4 Voices, 2 Violins, Bass, and Organ. F major. 194, Missa brevis for 4 Voices, 2 Violins, Bass, and Organ. D major. 220, Missa brevis for 4 Voices, 2 Violins, 2 Trumpets, Kettle-drums, Bass, and Organ. C major. 257, Missa longa for 4 Voices, 2 Violins, 2 Hauthovs, 2 Trumpets, 3 Trombones, Kettle-drums, Bass, and Organ. C major (Credo-Mass). 258, Missa brevis for 4 Voices, 2 Violins, 2 Trumpets, Kettle-drums, Bass, and Organ. C major (Sparrow-Mass). 259, Missa brevis for 4 Voices, 2 Violins, 2 Trumpets, Kettle-drums, Bass, and Organ. C major. 262, Missa for 4 Voices, 2 Violins, 2 Hautboys, 2 Horns, 2 Trumpets, Bass, and Organ. C major. 275, Missa brevis for 4 Voices, 2 Violins, Bass, and Organ. B flat major. 317. Missa for 4 Voices, 2 Violins, 2 Hautboys, 2 Bassoons, 3 Trombones, 2 Horns, 2 Trumpets, Ket-Marx Churchyard. Dec. 5, 1869, the tle-drums, Bass, and Organ. C major (Coronation Mass). 337, Missa sol-27, 1756, Salzburg; d. Dec. 5, 1791, bones, Kettle-drums, Bass, and Organ. C major. Litanies and Vespers: 109, Litaniæ de B. M. V. (Lauretanæ) for 4 Voices, 2 Violins, Bass, and Organ. B flat major. 125, Litaniæ de venerabili altaris sacramento for 4 Voices, 2 Violins, Viola, 2 Hautboys (2 Flutes), 2 Horns, 2 Trumpets, Bass, and Organ. B flat major. 195, Litaniæ Lauretanæ for Sop., Alt., Ten., 2 Violins, Viola, 2 Hautboys, 2 Horns, Bass, and Organ. D major. 243, Litaniæ de venerabili altaris sacramento for 4 Voices, 2 Violins, Viola, 2 Hautboys (2 Flutes), 2 Bassoons, 2 Horns, 3 Trombones, Bass, 193, and Organ. E flat major. "Dixit" et "Magnificat" for 4 Voices, 2 Violins, 2 Trumpets, Kettle-drums, Bass, and Organ. C major. 321, Vesperæ de dominica for 4 Voices, 2 Violins, 2 Trumpets, Kettle-drums, Bass, and Organ. C major. 339, Vesperæ solennes de confessore for 4 Voices, 2 Violins, Bassoon, 2 Trumpets, 3 Trombones, Kettle-drums, Bass, and Organ. C major. Sacred Vocal Works with Orchestral Accompaniment: 33, Kyrie for 4 Voices; 89, Kyrie for 5 Sops.; 322, Kyrie for 4 Voices, 2 Violins, Viola, Bass, 2 Hautboys, 2 Horns, 2 Trumpets, Kettle-drums, 2 Bassoons, Organ; 323, Kyrie for 4 Voices, 2 Violins, Viola, Bass, 2 Hautboys, 2 Bassoons, Trumpets, Kettle-drums, and Organ; 341, Kyrie for 4 Voices, 2 Violins, Viola, Bass, 2 Flutes, 2 Hautboys, 2 Clarinets, 2 Horns, 2 Bassoons, 2 Trumpets, Kettle-drums, and Organ; 20, Madrigal for 4 Voices, "God is our Refuge" (without accomp.); 47, "Veni Sancte Spiritus" for 4 Voices, 2 Violins, Viola, 2 Hautboys, 2 Horns, Trumpets, Kettle-drums, Bass, and Organ; 85, "Miserere" for Alt., Ten., and Bass, with figured Bass for Organ; 86, Antiphon "Quærite primum regnum Dei" for Sop., Con., Ten., and Bass; 108, Regina Cœli for 4 Voices, with 2 Violins, Viola, Bass, 2 Hautboys, 2 Horns, Trumpets, and Kettledrums; 127, Regina Cœli for 4 Voices, 2 Violins, Viola, Bass, 2 Hautboys, 2 Horns; 276, Regina Cœli for 4 Voices,

Voices, 2 Violins, Viola, 2 Trumpets, Bass, and Organ; 197, Tantum ergo for 4 Voices, 2 Violins, Viola, 2 Trumpets, Bass, and Organ; 343, Two German Hymns for a single Voice, with Organ; 34, Offertorium pro festo Sti Benedicti "Scande cœli" for 4 Voices, 2 Violins, Trumpets, Kettle-drums, Bass, and Organ; 72, Offertorium pro festo Sti Joannis Baptistæ "Inter natos" for 4 Voices, 2 Violins, Bass, and Organ; 93, Psalm "De profundis" (Ps. 129) for 4 Voices, 2 Violins, and Organ; 117, Offertorium pro omni tempore for 4 Voices, 2 Violins, 2 Violas, 2 Flutes, 2 Horns, 2 Trumpets, Kettle-drums, Bass, and Organ; 143, Aria for Sop. "Ergo interest." Accomp.: 2 Violins and Organ; 165, Motet for Sop. "Exultate, jubilate." Accomp.: 2 Violins, Viola, Bass, 2 Hautboys, 2 Horns; 177, Offertorium sub exposito venerabili for Sop. and Ten. Accomp.: 2 Violins, Viola, Bass, 2 Horns, Organ; 198, Offertorium for Sop. and Ten. Solo. Accomp.: 2 Violins, Viola, Bass, Organ; 222, Offertorium de tempore "Misericordias Domini" for 4 Voices, 2 Violins, Viola, Bass, 2 Hautboys, 2 Horns, Organ; 260, Offertorium de venerabili sacramento for 8 Voices, divided into 2 Choruses, 2 Violins (ad libitum), Bass, Organ; 273, Graduale ad Festum B. M. V. for 4 Voices, 2 Violins, Viola, Bass, and Organ; 277, Offertorium de B. M. V. for 4 Voices, 2 Violins, Bass, Organ; 326, Hymnus "Justum deduxit dominus" for 4 Voices and Organ; 327, Hymnus "Adoramus te" for 4 Voices and Organ; 618, Motet "Ave verum corpus" for 4 Voices, 2 Violins, Viola, Bass, and Organ. Cantatas: 42, Passion-Cantata with accomp. of 2 Violins, Viola, Bass, and 2 Horns; 471, Masonic Joy "Sehen, wie dem starren Forscherauge." Short Cantata for Ten., concluding with a short Chorus; 623, A short Masonic Cantata. "Laut verkünde unser Freude" for 2 Tenors, 1 Bass, 2 Violins, Viola, Bass, 1 Flute, 2 Hautboys, 2 Violins, Bass, 2 Hautboys, Kettle 2 Horns. Oratorios: 118, La Betulia drums, Trumpets, Organ; 141, Te Liberata, Italian Oratorio. 469, Da-Deum for 4 Voices, 2 Violins, Bass, vidde penitente, Cantata for 3 Soloand Organ; 142, Tantum ergo for 4 Voices, Chorus, and Orchestra. Operas:

35, "Die Schuldigkeit des ersten Gebotes" (the observance of the First Commandment), religious play in 3 Parts (the first Part by Mozart with German words). 38, Apollo et Hyacinthus. Latin Comedy (Latin words). 50, Bastien and Bastienne, Little Opera in one act (German words). 51, La finta semplice. Opera bouffe in 3 acts (Italian words). 87, Mitridate, Re di Ponto. Opera in 3 acts (Italian words). 111, Ascanio in Alba, Theatrical Serenade in 2 acts (Italian words). 126, Il Sogno di Scipione, Dramatic Serenade in one act (Italian words). 135, Lucio Silla. Drama with music in 3 acts (Italian words). 196, La finta Giardiniera. Opera bouffe in 3 acts (German and Italian words). 208, II Rè Pastore. Dramatic Piece for a festival in 2 acts (Italian words). 344, Zaide. Little Opera in 2 acts (German words). 345, Thamos, King of Egypt. Heroic Drama: Choruses and incidental music (German words). 366, Idomeneo, Rè di Creta, ossia: Ilia e Adamante. Grand Opera in 3 acts (German and Italian words). 367, Ballet-Music to the opera of "Idomeneo." 384, "Die Entführung aus dem Serail" (The Elopement from the Seraglio). Comic opera in 3 acts (German words). 486, "Der Schauspieldirektor" (Theatrical Manager). Comedy with music in 1 act (German words). 492, Le Nozze di Figaro (The Wedding of Figaro). Opera bouffe in 4 acts (German and Italian words). 527, "Il dissoluto punito, ossia: Il Don Giovanni." Opera bouffe in 2 acts (German and Italian words). 588, Così fan tutte (So they all do) "Weibertreue." Opera bouffe in 2 acts (German and Italian words). 620, "Die Zauberflöte." (The Magic Flute.) German opera in 2 acts. 621, "La Clemenza di Tito." Grand Opera in 2 acts (German and Italian words). Arias, Duets, Trios, and Quartets with Orchestral Accompaniment: 21, Aria for Ten. "Va, dal furor portata." Ac-

36, Recitative and Aria (Licenza) for Ten. "Or che il dover." Accomp.: 2 Violins, Viola, Bass, 2 Hautboys, 2 Horns, 2 Bassoons, 2 Trumpets, Kettledrums. 70, Recitative and Aria (Licenza) for Sop. "A Berenice," "Sol nascente." Accomp.: 2 Violins, Viola, Bass, 2 Hautboys, 2 Trumpets. 77. Recitative and Aria for Sop. "Misero me," "Misero pargoletto." Accomp.: 2 Violins, Viola, Bass, 2 Hautboys, 2 Bassoons, 2 Horns. 78, Aria for Sop. "Per pietà bel idol mio." Accomp.: 2 Violins, Viola, Bass, 2 Hautboys, 2 Horns. 79, Recitative and Aria for Sop. "O temerario Arbace." Accomp.: 2 Violins, 2 Violas, Bass, 2 Hautboys, 2 Horns, 2 Bassoons. 83, Aria for Sop. "Se tutti i mali miei." Accomp.: 2 violins, Viola, Bass, 2 Hautboys, 2 Trumpets. 88, Aria for Sop. "Fra cento affanni." Accomp.: 2 Violins, 2 Violas, Bass, 2 Hautboys, 2 Horns, 2 Trumpets. 146, Aria for Sop. "Kommt her, ihr frechen Sünder." Accomp.: 2 Violins, Viola, Bass, Organ. 209, Aria for Ten. "Si mostra la sorte." Accomp.: 2 Violins, Viola, Bass, 2 Flutes, 2 Horns. 210, Aria for Ten. "Con ossequio, con rispetto." Accomp.: 2 Violins, Viola, Bass, 2 Hautboys, 2 Horns. 217, Aria for Sop. "Voi avete un cor fedele." Same accomp. 255, Recitative and Concert-Aria for Alto. "Ombra felice." "Io ti lascio." Same accomp. 256, Aria for Ten. "Clarice, cara mia sposa." Same accomp. 272, Scene for Sop. "Ah, lo previdi." "Ah, t'invola agli occhi miei." 294, Recitative and Aria for Sop. "Alcandro lo confesso." "Non so donde viene." Accomp.: 2 Violins, Viola, Bass, 2 Flutes, 2 Clarinets, 2 Bassoons, and 2 Horns. 295, Aria for Ten. "Se al labbro mio non credi." "Il cor dolente." Accomp.: 2 Violins, Viola, Bass, 2 Flutes, 2 Hautboys, 2 Bassoons, and 2 Horns. 316, Recitative and Aria for Sop. "Popoli di Tessaglia." "Io non chiedo." Accomp.: 2 Violins, Viola, Bass, 2 Horns, with Hautboy and Bassoon obbligato. 368, comp.: 2 Violins, Viola, Bass, 2 Haut- Recitative and Aria for Sop. "Ma che boys, 2 Horns, 2 Bassoons. 23, Aria vi fece." "Sperai vicino il lido." for Sop. "Conservati fedele." Ac- Accomp.: 2 Violins, Viola, Bass, 2 comp.: 2 Violins, Viola, and Bass. Flutes, 2 Bassoons, and 2 Horns. 369,

Scene and Aria for Sop. "Misera, and 2 Horns. 528, Recitative and Aria dove son?" "Ah non son io." Ac- for Sop. "Bella mia fiamma." "Resta, comp.: 2 Violins, Viola, Bass, 2 Flutes, o cara." Accomp.: 2 Violins, Viola, comp.: 2 Violins, Viola, Bass, 2 Flutes, and 2 Horns. 374, Recitative and Aria Bass, Flute, 2 Hautboys, 2 Bassoons, for Sop. "Ah questo seno." "Or che and 2 Horns. 538, Aria for Sop. "Ah, for Sop. "Ah questo seno." "Or che il cielo a me ti rende." Accomp.: 2 Violins, Viola, Bass, 2 Hautboys, and 2 Horns. 383, Aria for Sop. "Nehmt meinen Dank." Accomp.: 2 Violins, Viola, Bass, Flute, Hautboy, and Bas- Accomp.: 2 Violins, Viola, Bass, 2 soon. 416, Scene and Rondo for Sop. "Mia speranza." "Ah non sai, qual Horns, Big Drum, and Cymbals. 541, pena." Accomp.: 2 Violins, Viola, Arietta for Bass. "Un baccio di mano." Bass, 2 Bassoons, 2 Hautboys, and 2 Accomp.: 2 Violins, Viola, Bass, Flute, Horns. 418, Aria for Sop. "Vorrei 2 Hautboys, 2 Bassoons, and 2 Horns. spiegarvi." "Ah Conte, partite." Same 549, Canzonet. "Più non si trovano." accomp. 419, Aria for Sop. "No, no, che non sei capace." Accomp.: 2 Violins, Viola, Bass, 2 Hautboys, 2 Horns, 2 Trumpets, and Kettle-drums. 420, Rondo for Ten. "Per Pieta, non ricercate." Accomp.: 2 Violins, Viola, Bass, 2 Clarinets, 2 Horns, and 2 Bassoons. 431, Recitative and Aria for Clarinets, 2 Bassoons, and 2 Horns. Ten. "Misero, o sogno!" "Aura, 583, Aria for Sop. "Vado, ma dove? che intorno." Accomp.: 2 Violins, Viola, Bass, 2 Flutes, 2 Bassoons, and 2 Horns. 432, Recitative and Aria for Bass. "Così dunque tradisci." "Aspri rimorsi atroci." Accomp.: 2 Violins, Viola, Bass, 2 Flutes, 2 Hautboys, 2 Bassoons, and 2 Horns. 436, Trio for 2 Sops. and Bass. "Ecco, quel fiero." With accomp. of 3 Basset horns. 437, Trio for 2 Sops. and Bass. "Mi lagnero tacendo." Accomp.: 2 Clarinets and 1 Basset horn. 479, Quartet for Sop., Ten., and 2 Basses. "Dite almeno, in che mancai." Accomp.: 2 Violins, Viola, Bass, 2 Hautboys, 2 Clarinets, 2 Horns, and 2 Bassoons. 480, Trio for Sop., Ten., and Bass. "Mandina amabile." Accomp.: 2 Violins, Viola, Bass, 2 Flutes, 2 Hautboys, 2 Clarinets, 2 Bassoons, and 2 Horns. 505, Recitative and Rondo. "Ch'io mi scordi." "Non temer amato bene" for Sop., with obbligato Pianoforte accomp. Same accomp. 512, Recitative

se in ciel." Accomp.: 2 Violins, Viola, Bass, 2 Hautboys, 2 Bassoons, and 2 Horns. 539, A German War-song. "Ich möchte wohl der Kaiser sein. Hautboys, 2 Bassoons, 2 Piccolos, 2 For 2 Sops. and Bass with accomp. of 3 Basset horns. 578, Aria for Sop. "Alma grande e nobil core." Accomp.: 2 Violins, Viola, 2 Hautboys, 2 Bassoons, 2 Horns, and 2 Bass. 582, Aria for Sop. "Chi sa, chi sa, qual sia." Accomp.: 2 Violins, Viola, Bass, 2 -oh Dio!" Accomp.: 2 Violins, Viola, Bass, 2 Clarinets, 2 Bassoons. and 2 Horns. 584, Aria for Bass. "Rivolgete a lui lo sguardo." Accomp.: 2 Violins, Viola, Bass, 2 Hautboys, 2 Bassoons, 2 Trumpets, and Kettle-drums. 612, Aria for Bass. "Per questa bella mano." With double bass obbligato, 2 Violins, Viola, Flute, 2 Hautboys, and 2 Horns. 625, Comic Duet for Sop. and Bass. "Nun liebes Weibchen, ziehst mit mir." Accomp.: 2 Violins, Viola, Bass, Flute, 2 Hautboys, 2 Bassoons, and 2 Horns. Songs for one and more Voices, with Piano Accompaniment: 52, "Daphne, deine Rosenwangen." 53, To Joy. "Freude, Königin der Weisen." 147, "Wie unglücklich bin ich nit." 148. "O heiliges Band." 149, Magnanimous tranquillity. "Ich hab es längst gesagt." 150, "Was ich in Gedanken." 151, Contentment in lowly station. "Ich trachte nicht nach solchen and Aria for Bass. "Alcandro lo, con-fesso." "Non so donde viene." Ac-Sylphe des Friedens." 307, Oiseaux, comp.: 2 Violins, Viola, Bass, Flute, si tous les ans. "Wohl lauscht ein 2 Hautboys, 2 Bassoons, and 2 Horns. Vöglein." 308, Dans un bois solitaire. 513, Aria for Bass. "Mentre ti Iascio, "Einsam ging ich jüngst." 349, Cono figlia." Accomp.: 2 Violins, Viola, tentedness. "Was frag' ich viel nach Bass, Flute, 2 Clarinets, 2 Bassoons, Geld und Gut," 350, Cradle-Song. "Schlafe, mein Prinzchen, nur ein." "Lieber Freistädtler, lieber Gauli-351, "Komm, liebe Zither." (For Sop. mauli." For 4 Voices. 233, "Nichts with Mandolin accomp.) 390, To Hope. labt mich mehr als Wein." "L. m. d. "Ich würd' auf meinem Pfade." 391, To Solitude. "Sei du mein Trost." 392, "Verdankt sei es dem Glanze." 441, Das Bandel (The ribbon). "Liebes Mandel, wo is's Bandel." Humorous Trio for Sop., Ten., and Bass. 468, Masonic Song. "Die ihr einem neuen Grade." 472, The Enchanter. "Ihr Mädchen flieht Damöten ja!" 473, Contentment. "Wie sanft, wie ruhig fühl' ich hier." 474, The Deceived World. "Der reiche Thor, mit Gold geschmücket." 476, The Violet. "Ein Veilchen auf der Wiese stand." 483, Song with Chorus and Organ accomp. "Zerfliesset heut, geliebte Brüder." 484, Three-part Song for Chorus and Organ accomp. "Ihr unsre neuen Leiter." 506, Song of Liberty. "Wer unter eines Mädchens Hand." 517, "Die Alte" (The Grandam). "Zu meiner Zeit." 518, "Die Verschweigung" (The Secret). "Sobald Dameetas Chleen sieht." 519, Separation and Re-union. "Die Engel Gottes weinen." 520, Louisa burning the letters of her faithless lover. "Erzeugt von heisser Phantasie." 523, Abendempfindung (Evening reverie). "Abend ist's." 524, To Chloe. "Wenn die Lieb aus deinen." 529, On the Birthday of Fritz. "Es war einmal, ihr Leute" (Einst lebte, so erzählet). 530, The Dream. "Wo bist du, Bild?" 531, The little Spinning-girl. "Was spinnst du, fragte." 532, Trio for Sop., Ten., and Bass. "Grazie agl' inganni tuoi." Accomp.: Flute, 2 Clarinets, 2 Horns, 2 Bassoons, Bass. 579, Un moto di gioja. "Schon klopfet mein liebender." 596, Longing for Spring. "Komm, lieber Mai." 597, In early Spring. "Erwacht zu neuem Leben." 598, Children's Song (Das Kinderspiel). "Wir Kinder, wir schmecken." 619, A little German Cantata. "Die ihr des Unermesslichen." Canons: 228, "Ach zu kurz ist unser Lebenslauf." For 4 Voices. 229, "Sie ist dahin." For 3 Voices. 230, "Selig, selig alle." For 2 Voices. 231, "Last froh uns sein." L. m. i. a. For 6 Voices. 232, "Wer nicht liebt Wein und Weiber."

a. r. s." For 3 Voices. 234, "Essen, Trinken, das erhält." "Bei der Hitz' im Sommer ess' ich." For 3 Voices. 347, "Wo der perlende Wein im Glase blinkt." For 6 Voices. 348, "V'amo di core teneramente." For 3 Choruses in 4 parts each. 507, "Heiterkeit und leichtes Blut." For 2 Sops. and Ten. 508, "Auf das Wohl aller Freunde." For 3 Voices. 553, "Alleluja." For 4 Voices. 554, "Ave Maria." For 4 Voices. 555, "Lacrimoso son io." "Ach zum Jammer bin ich." For 4 Voices. 556, "Grechtelt's eng." "Alles Fleisch." For 4 Voices. 557, "Nascoso è il mio sol." For 4 Voices. 558, "Gehn ma in'n Prada, gehn ma in d' Hetz." "Alles ist eitel." For 4 Voices. 559, Difficile lectu mihi Mars. "Nimm, ist's gleich warm." For 3 Voices. 560, "O du eselhafter Martin." "Gähnst du, Fauler, du schon wieder." For 4 Voices. 560, "O du eselhafter Peierl." For 4 Voices. 561, "Bona nox, bist a rechta Ox." "Gute Nacht, bis der Tag erwacht." For 4 Voices. 562, Caro bel idol mio. "Ach süsses, theures Leben." For 3 Voices. Orchestral Works. Symphonies: 16, Symphony for 2 Violins, Viola, Bass, 2 Hautboys, 2 Horns. E flat major. 17, Symphony for 2 Violins, Viola, Bass, 2 Hautboys, 2 Horns. B flat major. 18, Symphony for 2 Violins, Viola, Bass, 2 Clarinets, 2 Horns, Bassoon. E flat major. 19, Symphony for 2 Violins, Viola, Bass, 2 Hautboys, 2 Horns. D major. 22, Symphony for 2 Violins, Viola, Bass, 2 Hautboys, 2 Horns. B flat major. 43, Symphony for 2 Violins, 2 Violas, Bass, 2 Hautboys, 2 Horns. F major. 45, Symphony for 2 Violins, Viola, Bass, 2 Hautboys, 2 Horns, Trumpets, and Kettle-drums. D major. 48, Symphony for 2 Violins, Viola, Bass, 2 Hautboys, 2 Horns, Trumpets, and Kettle-drums. D major. 73, Symphony for 2 Violins, Viola, Bass, 2 Hautboys, 2 Horns, Trumpets, and Kettle-drums. C major. 74, Symphony for 2 Violins, Viola, Bass, 2 Hautboys, 2 Horns. G major. 84, Symphony for 2 Violins, 2 Violas, Bass, 2 Hautboys, 2 Horns. D major. 110, Symphony for 2 Violins, Viola, Bass, 2 Hautboys, 2 Horns. The Andante has 2 Flutes and 2 Bassoons. G major. 112, Symphony for 2 Violins, Viola, Bass, 2 Hautboys, 2 Horns. F major. 114, Symphony for 2 Violins, Viola, Bass, 2 Flutes, 2 Horns. A major. 124, Symphony for 2 Violins, Viola, Bass, 2 Hautboys, 2 Horns. G major. 128, Symphony for 2 Violins, Viola, Bass, 2 Hautboys, 2 Horns. C major. 129, Symphony for 2 Violins, Viola, Bass, 2 Hautboys, 2 Horns. G major. 130, Symphony for 2 Violins, Viola, Bass, 2 Flutes, 2 Horns in F, 2 Horns in C. F major. 132, Symphony for 2 Violins, 2 Violas, Bass, 2 Hautboys, 4 Horns in E flat. E flat major. 133, Symphony for 2 Violins, Viola, Bass, 2 Hautboys, 2 Horns, Trumpets. The Andante with Flute obbligato. D major. 134, Symphony for 2 Violins, Viola, Bass, 2 Flutes, 2 Horns. A major. 162, Symphony for 2 Violins, 2 Violas, 2 Hautboys, 2 Horns, 2 Trumpets, Basses. C major. 181, Symphony for 2 Violins, 2 Violas, Bass, 2 Hautboys, 2 Horns, 2 Trumpets. D major. 182, Symphony for Violins, 2 Violas, Bass, 2 Hautboys,
Horns. B flat major. 183, Symphony for 2 Violins, 2 Violas, Bass, 2 Hautboys, 2 Horns in G and 2 Horns in B, 2 Bassoons. G minor. 184, Symphony for 2 Violins, 2 Violas, Bass, 2 Flutes, 2 Hautboys, 2 Bassoons, 2 Horns, 2 Trumpets. E flat major. 199, Symphony for 2 Violins, 2 Violas, Bass, 2 Flutes, 2 Horns. G major. 200, Symphony for 2 Violins, Viola, Bass, 2 Hautboys, 2 Horns, 2 Bassoons, 2 Trumpets. C major. 201, Symphony for 2 Violins, 2 Violas, Bass, 2 Hautboys, 2 Horns. A major. 202, Symphony for 2 Violins, Viola, Bass, 2 Hautboys, 2 Horns, 2 Trumpets. D major. 297, Symphony (Paris) for 2 Violins, Viola, Bass, 2 Flutes, 2 Hautboys, 2 Clarinets, 2 Bassoons, 2 Horns, 2 Trumpets and Kettle-drums. major. 318, Symphony for 2 Violins, Viola, Bass, 2 Flutes, 2 Hautboys, 2 Bassoons, 4 Horns, 2 Trumpets. G

Viola, Bass, 2 Hautboys, 2 Bassoons. 2 Horns. B flat major. 338, Symphony for 2 Violins, Viola, Bass. 2 Hautboys, 2 Bassoons, 2 Horns, Trumpets, and Kettle-drums. C major. 385, Symphony for 2 Violins, Viola, Bass, 2 Hautboys, 2 Horns, 2 Bassoons, Trumpets and Kettledrums. D major. 425, Symphony for 2 Violins, Viola, Bass, 2 Hautboys, 2 Horns, 2 Bassoons, Trumpets, and Kettle-drums. C major. 444, Symphony for 2 Violins, Viola, Bass, 2 Hautboys, 2 Horns. The Andante has in addition a Flute. G major. 504, Symphony for 2 Violins, Viola, Bass, 2 Flutes, 2 Hautboys, 2 Bassoons, 2 Horns, Trumpets, and Kettle-drums. Without Minuet. D major. 543, Symphony for 2 Violins, Viola, Bass, Flute, 2 Clarinets, 2 Bassoons, 2 Horns, 2 Trumpets, and Kettle-drums. E flat major. 550, Symphony for 2 Violins, Viola, Bass, Flute, 2 Hautboys, 2 Bassoons, 2 Horns, 2 Trumpets, and Kettledrums. G minor. 551, Symphony with Fugue (Jupiter) for 2 Violins, Viola, Bass, Flute, 2 Hautboys, 2 Bassoons, 2 Horns, 2 Trumpets, and Kettle-drums. C major. Cassaziones, Serenades, and Divertimentos for Orchestra: 63, Cassazione for 2 Violins, 2 Violas, Bass, 2 Hautboys, 2 Horns. G major. 99, Cassazione for 2 Violins, Viola, Bass, 2 Hautboys, 2 Horns. B flat major. 100, Serenade for 2 Violins, Viola, Bass, 2 Hautboys (2 Flutes), 2 Horns, 2 Trumpets. D major. 101, Serenade for 2 Violins and Bass, 2 Hautboys, 2 Horns, Flute, Bassoon. F major. 185, Serenade for 2 Violins, Viola, Bass, 2 Hautboys (2 Flutes), 2 Horns, 2 Trumpets. D major. 203, Serenade for 2 Violins, Viola, Bass, 2 Hautboys, 2 Flutes, Bassoon, 2 Horns, 2 Trumpets. D major. 204, Serenade for 2 Violins, Viola, Bass, 2 Hautboys (2 Flutes), 2 Horns, Bassoon, 2 Trumpets. D major. 239, Serenade (for 2 small orchestras) for 2 Principal Violins, Viola, Double Bass, and 2 Violins, Viola, Violoncello, Kettle-drums. D major. 250, Serenade (Haffner) for 2 Violins, Viola, Bass, 2 Hautboys (2 Flutes), 2 Horns, 2 Bassoons, 2 Trummajor. 319, Symphony for 2 Violins, pets. D major. 286, Notturno for 4 orchestras: 4 sets of 2 Violins, Viola, Organ): 189, March for 2 Violins, Bass, and 2 Horns each. D major. 320, Serenade for 2 Violins, Viola, Bass, 2 Flutes (Flautino), 2 Hautboys, 2 Bassoons, 2 Horns (Posthorn), 2 Trumpets, and Kettle-drums. major. 361, Serenade for 2 Hautboys, 2 Clarinets, 2 Basset horns, 4 French horns, 2 Bassoons, Double Bassoon or Double Bass. B flat major. 375, Serenade for 2 Hautboys, 2 Clarinets, 2 Horns, 2 Bassoons. E flat major. 388, Serenade for 2 Hautboys, 2 Clarinets, 2 Horns, 2 Bassoons. C minor. 113, Divertimento for 2 Violins, Viola, Bass, 2 Hautboys, 2 Clarinets, 2 English Horns, 2 Horns, and 2 Bassoons. E flat major. 131, Divertimento for 2 Violins, Viola, Bass, Flute, Hautboy, Bassoon, 4 Horns. D major. 166, Divertimento for 2 Hautboys, 2 Clarinets, 2 English Horns, 2 Horns, and 2 Bassoons. E flat major. 186, Divertimento for 2 Hautboys, 2 Clarinets, 2 English Horns, 2 Horns, and 2 Bassoons. B flat major. 187, Divertimento for 2 Flutes, 3 Trumpets in C, 2 Trumpets in D, and 4 Kettle-drums in C, G, and D, A. C major. 188, Divertimento for 2 Flutes, 3 Trumpets in C, 2 Trumpets in D, and 4 Kettledrums in C, A, and D, G. C major. 205, Divertimento for Violin, Viola, Bassoon, Bass, 2 Horns. D major. 213, Divertimento for 2 Hautboys, 2 Horns, 2 Bassoons. F major. 240, Divertimento for 2 Hautboys, 2 Horns, 2 Bassoons. B flat major. 247, Divertimento for 2 Violins, Viola, 2 Horns, Bass. F major. 251, Divertimento for Hautboy, 2 Violins, Viola, Bass, 2 Horns. D major. 252, Divertimento for 2 Hautboys, 2 Horns, 2 Bassoons. E flat major. 253, Divertimento for 2 Hautboys, 2 Horns, 2 Bassoons. F major. 270, Divertimento for 2 Hautboys, 2 Horns, 2 Bassoons. B flat major. 287, Divertimento for 2 Violins, Viola, Bass, 2 Horns. B flat major. 289, Divertimento for 2 Hautboys, 2 Bassoons, 2 Horns. E flat major. 334, Divertimento for 2 Violins, Viola, Bass, 2 Horns. D major.

Bass, 2 Flutes, 2 Horns, 2 Trumpets. D major. 214, March for 2 Violins, Viola, Bass, 2 Hautboys, 2 Horns, 2 Trumpets. C major. 215, March for 2 Violins, Viola, Bass, 2 Hautboys, 2 Horns, 2 Trumpets. D major. 237, March for 2 Violins, Bass, 2 Hautboys, 2 Bassoons, 2 Horns, 2 Trumpets. D major. 248, March for 2 Violins (obbligato), Viola, Bass, 2 Horns. F major. 249, March (Haffner) for 2 Violins, Viola, Bass, 2 Hautboys, 2 Bassoons, 2 Horns, 2 Trumpets. D major. 290, March for Violin, Viola, Bass, 2 Horns. D major. 335, 2 Marches for 2 Violins, 2 Violas, Bass, 2 Flutes, 2 Hautboys, 2 Horns, 2 Trumpets. D major, D major. 408, 3 Marches for 2 Violins, Viola, Bass, 2 Hautboys, 2 Trumpets. C major, D major, C major. 121 Final Allegro of a Symphony for 2 Violins, Viola, Bass, 2 Hautboys, 2 Horns. D major. 409, Minuet (Middle part of a Symphony) for 2 Violins, Viola, Bass, 2 Flutes, 2 Hautboys, 2 Bassoons, 2 Horns, 2 Trumpets, and Kettle-drums. C major. 477, Masonic Dirge for 2 Violins, Viola, Bass, 1 Clarinet, 1 Basset horn, 2 Hautboys, Double bassoon, and 2 Horns. C minor. 522, A musical Joke (Rustic Symphony or "The Country Musicians") for 2 Violins, Viola, Bass, 2 Horns. F major. 292, Sonata for Bassoon and Violoncello. B flat major. 410, Short Adagio for 2 Basset horns and Bassoon. F major. 411, Adagio for 2 Clarinets and 3 Basset horns. B flat major. 356, Adagio for Concertina. C major. 617, Adagio and Rondo for Concertina, Flute, Hautboy, Viola, and Violoncello. minor. 608, Fantasia. A Piece for Clockwork. F minor. 616, Andante for a small Barrel-Organ. F major. 445, March for 2 Violins, Viola, Bass, and 2 Horns. F major. Dances for Orchestra: 568, 12 Minuets for 2 Violins, Bass, 2 Flutes, 2 Hautboys, 2 Clarinets, 2 Bassoons, 2 Horns, 2 Trumpets, Kettle-drums, Piccolo; 585, 12 Minuets for 2 Violins, 2 Flutes, 2 Marches, Symphonic Movements, and Hautboys, 2 Clarinets, 2 Bassoons, 2 minor Pieces for Orchestra (also for Horns, 2 Trumpets, Kettle-drums, Concertina, Clockwork, and Barrel-Small Flute, and Bass; 599, 6 Min-

uets for 2 Violins, Bass, 2 Flutes, and Kettle-drums, Large Drum, and Small Flute, 2 Bassoons, 2 Clarinets, 2 Hautboys, 2 Horns, 2 Trumpets, and Kettle-drums; 601, 4 Minuets for 2 Violins, Bass, 2 Flutes, Small Flute, Lyre, 2 Bassoons, 2 Clarinets, 2 Hautboys, 2 Horns, 2 Trumpets, and Kettledrums; 604, 2 Minuets for 2 Violins, Bass, 2 Flutes, 2 Clarinets, 2 Bassoons, 2 Horns, 2 Trumpets, Kettle-drums; 509, 6 German Dances for 2 Violins, Bass, 2 Flutes, Piccolo, 2 Hautboys, 2 Clarinets, 2 Bassoons, 2 Horns, 2 Trumpets, and Kettle-drums; 536, 6 German Dances for 2 Violins, Bass, 2 Flutes, 2 Hautboys, 2 Clarinets, 2 Bassoons, 2 Horns, 2 Trumpets, Kettledrums, Piccolo; 567, 6 German Dances for 2 Violins, Bass, 2 Flutes, 2 Hautboys, 2 Clarinets, 2 Bassoons, 2 Horns, 2 Trumpets, Kettle-drums, Piccolo: 571, 6 German Dances for 2 Violins, Bass, 2 Flutes, 2 Hautboys, 2 Clarinets, 2 Bassoons, 2 Horns, 2 Trumpets, Kettle-drums, Piccolo, Cymbals, and Tambourine; 586, 12 German Dances for 2 Violins, Bass, 2 Flutes, Piccolo, 2 Bassoons, 2 Hautboys, 2 Clarinets, 2 Horns, 2 Trumpets, and Kettle-Dances for 2 Violins, Bass, 2 Clarinets, 2 Hautboys, 2 Flutes, Piccolo, 2 Bassoons, 2 Horns, 2 Trumpets, and Kettle-drums; 602, 4 German Dances for 2 Violins, Bass, 2 Flutes (Piccolo), 2 Horns, 2 Bassoons, Lyre, 2 Clarinets, 2 Hautboys, 2 Trumpets, and Kettledrums; 605, 3 German Dances for 2 Violins, Bass, 2 Flutes, Piccolo, 2 Hautboys, 2 Clarinets, 2 Bassoons, 2 Horns, 2 Posthorns, 2 Trumpets, Kettle-drums, and Bells; 123, Contraand 2 Horns; 267, Four Contra-Dances for Bassoon. Accomp.: 2 Violins, for 2 Violins, Bass, 1 Flute, 1 Bassoon, for 2 Violins, Bass, 2 Hauthoys and Harp. Accomp.: 2 Violins, Viola, (Flutes), 2 Bassoons, and 2 Horns; Bass, 2 Hautboys, 2 Horns. C major. 462, 6 Contra-Dances for 2 Violins, 313, Concerto for Flute. Accomp.: 2 Dances for 2 Violins, Bass, 2 Haut- Flute. Accomp.: 2 Violins, Viola, boys, 2 Horns, 1 Bassoon; 510, 9 Bass, 2 Hautboys, 2 Horns. D major. Contra-Dances or Quadrilles for 2 Vio- 315, Andante for Flute. Accomp.: 2 lins, Bass, 2 Flutes, 2 Piccolos, 2 Haut- Violins, Viola, Bass, 2 Hautboys, 2

Cymbals; 535, Contra-Dance (The Battle) for 2 Violins, Bass, Piccolo, 2 Clarinets, Bassoon, Trombone, Drum; 587, Contra-Dance ("The Victory of the hero Coburg") for 2 Violins, Bass, Hautboy, Flute, Bassoon, and Trumpet; 603, 2 Contra-Dances for 2 Violins, Bass, 2 Hautboys, Piccolo, 2 Bassoons, 2 Horns, 2 Trumpets, Kettledrums; 609, 5 Contra-Dances for Flute, 2 Violins, Bass, and Drum; 610, Contra-Dance ("Les filles malicieuses") for 2 Violins, Bass, 2 Flutes, 2 Horns. Concertos for Stringed or Wind-Instruments and Orchestra: 207. Concerto for Violin. Accomp.: 2 Violins, Viola, Bass, 2 Hautboys, 2 Horns. B flat major. 211, Concerto for Violin. Accomp.: 2 Violins, Viola, Bass, 2 Hautboys, 2 Horns. D major. 216, Concerto for Violin. Accomp.: 2 Violins, Viola, Bass, 2 Hautboys, 2 Horns. G major. 218, Concerto for Violin. Accomp.: 2 Violins, Viola, Bass, 2 Hautboys, 2 Horns. D major. 219, Concerto for Violin. Accomp.: 2 Violins, Viola, Bass, 2 Hautboys, 2 Horns. A major. 261, Adagio for Violin. drums (Tambourine); 600, 6 German Accomp.: 2 Violins, Viola, Bass, 2 Flutes, 2 Horns. E major. 269, Rondo concertant for Violin. Accomp.: 2 Violins, Viola, Bass, 2 Hautboys, 2 Horns. B flat major. 373, Rondo for Violin. Accomp.: 2 Violins, Viola, Bass, 2 Hautboys, 2 Horns. C major. 190, Concertone for 2 Solo-Violins. Accomp.: 2 Violins, 2 Violas, Bass, 2 Hautboys, 2 Horns, 2 Trumpets. C major. 364, Concert-Symphony for Violin and Viola. Accomp.: 2 Violins, 2 Violas, Bass, 2 Hautboys, 2 Dance for 2 Violins, Bass, 2 Hautboys, Horns. E flat major. 191, Concerto Viola, Bass, 2 Hautboys, 2 Horns. B 2 Hautboys, 2 Horns; 461, 5 Minuets flat major. 299, Concerto for Flute Bass, 2 Hautboys, and 2 Horns; 463, Violins, Viola, Bass, 2 Hautboys, 2 2 Minuets with interlaced Contra-Horns. G major. 314, Concerto for boys, 2 Clarinets, 2 Horns, 2 Trumpets, Horns. C major. 412, Concerto for

Accomp.: 2 Violins, Viola, Hautboy, Violin, Viola, 'Cello. Bass, 2 Hautboys, 2 Bassoons. D major. Duos and Trios for Stringed major. 417, Concerto for Horn. Ac- Instruments: 423, Duo for Violin and comp.: 2 Violins, Viola, Bass, 2 Hautboys, 2 Horns. E flat major. 447, Concerto for Horn. Accomp.: 2 Violins, Viola, Bass, 2 Clarinets, 2 Bassoons. E flat major. 495, Concerto for Horn. Accomp.: 2 Violins, Viola, Bass, 2 Hautboys, 2 Horns. E flat chestra: 37, Concerto for Piano. Acmajor. 622, Concerto for Clarinet. comp.: 2 Violins, Viola, Bass, 2 Haut-Accomp.: 2 Violins, Viola, Bass, 2 boys, 2 Horns. F major. 39, Con-Flutes, 2 Bassoons, 2 Horns. A major. Chamber Music. Quintets for Stringed Instruments: 174, Quintet for 2 Violins, 2 Violas, and 'Cello. B flat major. 406, Quintet for 2 Violins, 2 Violas, and 'Cello. C minor. 407, Quintet for 1 Violin, 2 Violas, 1 Horn, 1 'Cello (or instead of the Horn a second 'Cello'). E flat major. 515, Quintet for 2 Violins, 2 Violas, and 'Čello. C major. 516, Quintet for 2 Violins, 2 Violas, and 'Cello. G minor. 581, Quintet for 1 Clarinet, 2 Violins, Viola, 'Cello. A major. 593, Quintet for 2 Violins, 2 Violas, 'Cello. D major. 614, Quintet for 2 Violins, 2 Violas, 'Cello. E flat major. 525, A short Serenade. Eine kleine Nachtmusik for 2 Violins, Viola, 'Cello, Double Bass. G major. Quartets for Stringed Instruments (for 2 Violins, Viola, and 'Cello': 80, Quartet G major; 155, Quartet D major; 156, Quartet G major; 157, Quartet C major: 158, Quartet F major; 159, Quartet B flat major; 160, Quartet E flat major; 168, Quartet F major; 169, Quartet A major; 170, Quartet C major; 171, Quartet E flat major; 172, Quartet B flat major; 173, Quartet D minor; 387, Quartet G major; 421, Quartet D minor; 428, Quartet E flat major; 458, Quartet B flat major; 464, Quartet A major; 465, Quartet C major; 499, Quartet D major; 575, Quartet D major; 589, Quartet B flat major; 590, Quartet F major; 136, Divertimento D major; 137, Divertimento B flat major; 138, Divertimento F major; 546, Adagio and Fugue C minor; 285, Quartet for Violins, Viola, Bass, 1 Flute, 2 Haut-Flute, Violin, Viola, 'Cello. D major. boys, 2 Bassoons, 2 Horns, 2 Trum-298, Quartet for Flute, Violin, Viola,

Viola. G major. 424, Duo for Violin and Viola. B flat major. 487, Duo for 2 Violins. C major. 563, Divertimento for Violin, Viola, and 'Cello. E flat major. Piano Music. one, two, or three Pianos and Orcerto for Piano. Accomp.: 2 Violins, Viola, Bass, 2 Hautboys, 2 Horns. B flat major. 40, Concerto for Piano. Accomp.: 2 Violins, Viola, Bass, 2 Hautboys, 2 Horns, 2 Trumpets. D major. 41, Concerto for Piano. Accomp.: 2 Violins, Viola, Bass, 2 Flutes, 2 Horns. G major. 175, Concerto for Piano. Accomp.: 2 Violins, Viola, Bass, 2 Hautboys, 2 Horns, 2 Trumpets, and Kettle-drums. D major. 238, Concerto for Piano. Accomp.: 2 Violins, Viola, Bass, 2 Hautboys, 2 Horns. B flat major. 242, Concerto for 3 Pianos. Accomp.: 2 Violins, Viola, Bass, 2 Hautboys, 2 Horns. F major. 246, Concerto for Piano. Accomp.: 2 Violins, Viola, Bass, 2 Hautboys, 2 Horns. C major. 271, Concerto for Piano. Accomp.: 2 Violins, Viola, Bass, 2 Hautboys, 2 Horns. E flat major. 365, Concerto for 2 Pianos. Accomp.: 2 Violins, Viola, Bass, 2 Hautboys, 2 Bassoons, 2 Horns. E flat major. 413, Concerto for Piano. Accomp.: 2 Violins, Viola, Bass, 2 Hautboys, 2 Bassoons, 2 Horns. F major. 414, Concerto for Piano. Accomp.: 2 Violins, Viola, Bass, 2 Hautboys, 2 Horns. A major. 415, Concerto for Piano. Accomp.: 2 Violins, Viola, Bass, 2 Hautboys, 2 Horns, 2 Bassoons, Trumpets, and Kettle-drums. C major. 449, Concerto for Piano. Accomp.: 2 Violins, Viola, Bass (2 Hautboys, 2 Horns ad libitum). C minor. 450, Concerto for Piano. Accomp.: 2 Violins, Viola, Bass, 1 Flute, 2 Hautboys, 2 Bassoons, 2 Horns. B flat major. 451, Concerto for Piano. Accomp.: 2 pets, Kettle-drums. D major. 453, 'Cello. A major. 370, Quartet for Concerto for Piano. Accomp.: 2 Vio-

lins, Viola, Bass, 1 Flute, 2 Hautboys, 2 Bassoons, 2 Horns. G major. 456, Concerto for Piano. Accomp.: 2 Violins, Viola, Bass, 1 Flute, 2 Hauthoys, 2 Bassoons, 2 Horns. B flat major. 459, Concerto for Piano. Accomp.: 2 Violins, Viola, Bass, 1 Flute, 2 Hautboys, 2 Bassoons, 2 Horns. F major. 466, Concerto for Piano. Accomp.: 2 Violins, Viola, Bass, 1 Flute, 2 Hautboys, 2 Bassoons, 2 Horns, 2 Trumpets, Kettle-drums. D minor. 467, Concerto for Piano. Accomp.: 2 Violins, Viola, Bass, 1 Flute, 2 Hautboys, 2 Bassoons, 2 Horns, 2 Trumpets, Kettledrums. C major. 482, Concerto for Accomp.: 2 Violins, Viola, Piano. Bass, 1 Flute, 2 Clarinets, 2 Bassoons, 2 Horns, 2 Trumpets, and Kettledrums. E flat major. 488, Concerto for Piano. Accomp.: 2 Violins, Viola, Bass, 1 Flute, 2 Clarinets, 2 Bassoons, 2 Horns. A major. 491, Concerto for Piano. Accomp.: 2 Violins, Viola, Bass, 1 Flute, 2 Hautboys, 2 Clarinets, 2 Bassoons, 2 Horns, 2 Trumpets, Kettle-drums. C minor. 503, Concerto for Piano. Accomp.: 2 Violins, Viola, Bass, 1 Flute, 2 Hautboys, 2 Bassoons, 2 Horns, 2 Trumpets, and Kettledrums. C major. 537, Concerto (Coronation) for Piano. Accomp.: 2 Vio-Kettle-drums ad libitum. D major. 595, Concerto for Piano. Accomp.: 2 Violins, Viola, Bass, 1 Flute, 2 Hautboys, 2 Bassoons, 2 Horns. B flat major. 382, Concert-Rondo for Piano. Flute, 2 Hautboys, 2 Horns, Trumpets, Quintet for Piano, Hautboy, Clarinet, G major. 498, Trio (Kegelstatt) for F major; 333, Sonata B flat major; Piano, Clarinet, and Viola. E flat 457, Sonata C minor; 545, Sonata C major. 502, Trio for Piano, Violin, major; 570, Sonata B flat major;

Piano, Violin, and 'Cello. E major. 548, Trio for Piano, Violin, and 'Cello. C major. 564, Trio for Piano, Violin, and 'Cello. G major. Sonatas and Variations for Piano and Violin: 6, Sonata C major; 7, Sonata D major; 8, Sonata B flat major; 9, Sonata G major; 10, Sonata B flat major; 11. Sonata G major; 12, Sonata A major; 13, Sonata F major; 14, Sonata C major; 15, Sonata B flat major; 26. Sonata E flat major; 27, Sonata G major; 28, Sonata C major; 29, Sonata D major; 30, Sonata F major; 31, Sonata B flat major; 55, Sonata F major; 56, Sonata C major; 57, Sonata F major; 58, Sonata E flat major; 59, Sonata C minor; 60, Sonata E minor; 61, Sonata A major; 296, Sonata C major; 301, Sonata G major; 302, Sonata E flat major; 303, Sonata C major; 304, Sonata É minor; 305, Sonata A major; 306. Sonata D major; 372, Allegro of a Sonata B flat major; 376, Sonata F major; 377, Sonata F major; 378, Sonata B flat major; 379 Sonata G major; 380 Sonata E flat major; 402. Sonata A major; 403, Sonata C major; 404, Sonata C major; 454, Sonata B flat major; 481, Sonata E flat major; 526, Sonata A major; 547, lins, Viola, Bass, 1 Flute, 2 Hautboys, Sonata F major; 359, 12 Variations 2 Bassoons, 2 Horns, 2 Trumpets, and on "La Bergère Silimène," G major; 360, 6 Variations on "Hélas, j'ai perdu mon amant," G minor. Piano Duets (for one and two Pianos): 357, Sonata G major; 358, Sonata B flat major;; 381, Sonata D major; 497, Accomp.: 2 Violins, Viola, Bass, 1 Sonata F major; 521, Sonata C major; 501, Andante with 5 Variations, and Kettle-drums. D major. Quintet, G major; 426, Fugue for 2 Pianos, Quartets, and Trios for Piano: 452, C minor; 448, Sonata for 2 Pianos, D major. Sonatas and Fantasias for Horn, and Bassoon. E flat major. 478, Piano: 279, Sonata C major; 280, Quartet for Piano, Violin, Viola, and Sonata F major; 281, Sonata B flat 'Cello. G minor. 493, Quartet for major; 282, Sonata E flat major; 283, Piano, Violin, Viola, and 'Cello. E flat Sonata G major; 284, Sonata D mamajor. 254, Trio for Piano, Violin, and jor; 309, Sonata C major; 310, So-'Cello. B flat major. 442, Trio for nata A minor; 311, Sonata D major; Piano, Violin, and 'Cello. D minor. 330, Sonata C major; 331, Sonata A 496, Trio for Piano, Violin and 'Cello. major (Turkish March); 332, Sonata and 'Cello. B flat major. 542, Trio for 576, Sonata D major; 394, Fantasia

with a Fugue, C major; 396, Fan- Sonata for Organ, 2 Violins, and Bass. tasia C minor; 397, Fantasia D minor; 475, Fantasia C minor. Variations for Piano: 24, 8 Variations on an Allegretto; 25, 7 Variations on "Wilhelm von Nassau"; 179, 12 Variations on a Minuet by Fischer; 180, 6 Variations on "Mio caro Adone" by Salieri; 264, 9 Variations on "Lison dormait"; 265, 12 Variations on "Ah vous dirais-je, Maman"; 352, 8 Variations on a March from "Mariages Samnites" by Gretry; 353, 12 Variations on "La belle Françoise"; 354, 12 Variations on "Je suis Lindor"; 398, 5 Variations on "Salve tu Domine" by Paisiello; 455, 10 Variations on "Unser dummer Pöbel meint"; 460, 8 Variations on "Come un agnello" by Sarti; 500, 12 Variations on an Allegretto; 573, 9 Variations on a Minuet by Duport; 613, 8 Variations on the Song: "Ein Weib ist das herrlichste Ding." Minor Pieces for the Piano: 1, Minuet and Trio G major; 2, Minuet F major; 4, Minuet F major; 5, Minuet F major; 94, Minuet D major; 355 Minuet D major; 485, Rondo D major; 494, Short Rondo F major; 511, Rondo A minor; 399 (Piano-Suite), Overture, Allemande, Courante, Sarabande, C major; 401, Fugue G minor; 3, Allegro, B flat major; 312, Allegro of a Sonata G minor; 533, Allegro and Andante F major; 236, Andantino E flat major; 540 Adagio B minor; 574, A Small Gigue G major; 624, 36 Cadenzas to his Piano-Concertos. Sonatas for Organ with Accompaniment: 67, Sonata for Organ, 2 Violins, and Bass. E flat major. 68, Sonata for Organ, 2 Violins, and Bass. B flat major; 69, Sonata for Organ, 2 Violins, and Bass. D major; 144, Sonata for Organ (or Bass), and 2 Violins. D major. 145, Sonata for Organ (or Bass), and 2 Violins. F major. 212, Sonata for Organ, 2 Violins, and Bass. B flat major. 224, Sonata for Organ, 2 Violins, and Bass. F major. 225, Sonata for Organ, 2 drums. 363, 2 Minuets for 2 Violins, Violins, and Bass. D major. 244, Bass, Flute, 2 Hautboys, and 2 Trum-Sonata for Organ, 2 Violins, and Bass. pets (2 Horns); 106, Overture and 3 F major. 245, Sonata for Organ, 2 Contra-Dances for 2 Violins, Bass, 2

G major. 278, Sonata for Organ, 2 Violins, 'Cello, Bass, 2 Hautboys, Trumpets, Kettle-drums. C major. 328, Sonata for Organ, 2 Violins, and Bass. C major. 329, Sonata for Organ, 2 Violins, 'Cello, Bass, 2 Hautboys, 2 Horns, Trumpets, Kettledrums. C major. 336, Sonata for Organ, 2 Violins, Bass. C major. Supplement. 626, Requiem for 4 Voices, 2 Violins, Viola, Bass, 2 Basset horns, 2 Bassoons, Trombones, Trumpets, Kettle-drums, Organ. D minor. 75, Symphony for 2 Violins, Viola, Bass, 2 Hautboys, 2 Horns. F major. 76, Symphony for 2 Violins, Viola, Bass, 2 Hautboys, 2 Horns, 2 Bassoons. F major. 81, Symphony for 2 Violins, Viola, Bass, 2 Hautboys, 2 Horns. D major. 95, Symphony for 2 Violins, Viola, Bass, 2 Hautboys, 2 Trumpets. D major. 96, Symphony for 2 Violins, Viola, Bass, 2 Hautboys, 2 Horns, 2 Trumpets, Kettle-drums. C major. 97, Symphony for 2 Violins, Viola, Bass, 2 Hautboys, 2 Horns, 2 Trumpets, Kettle-drums. D major. Suppl. 9, Concerted Quartet for Hautboy, Clarinet, Horn, and Bassoon with accomp. 102, Final Movement of a Symphony for 2 Violins, Viola, Bass, 2 Hautboys, 2 Horns, 2 Trumpets. 120, Final Movement of a Symphony for 2 Violins, Viola, Bass, 2 Hautboys, 2 Flutes, 2 Horns, Trumpets, Kettledrums. 163, Final Movement of a Symphony, the same instrumentation. Suppl. 10, Ballet Music to the Pantomime "les petits riens." 291, Fugue for 2 Violins, 2 Violas, Bass, 2 Horns, 2 Flutes, 2 Hautboys, 2 Bassoons (Fragment). 32, Galimathias musicum for Piano, 2 Violins, Viola, Bass, 2 Hautboys, 2 Horns, Bassoon. 65a, Seven Minuets with Trio for 2 Violins and Bass. 122, Minuet without Trio for 2 Violins, Bass, 2 Hautboys, 2 Horns. 363, Three Minuets for 2 Violins, Bass, 2 Hautboys, 2 Horns, 2 Bassoons, Trumpets, and Kettle-Violins, and Bass. D major. 274, Hautboys, 2 Bassoons, 2 Horns. 606,

6 Ländler (Rustic Dances) for Orches- Amante. Opera bouffe in 2 Acts. 71, Clarinets, 2 Horns, 2 Bassoons. major. 371, Concert-Rondo for Horn. Accomp.: 2 Violins, Viola, Bass, 2 Hautboys, 2 Horns. E flat major. Suppl. 56, Concerto for Piano and Violin with accomp. of 2 Flutes, 2 Hautboys, 2 Horns, 2 Trumpets, Kettledrums, and Bass (Fragment). 46, 'Cello. B flat major. Suppl. 91, Quin-Fugues for Piano. 400, First Movement of a Sonata for Piano. 534, Contra-Dance (The Thunderstorm) for Orchestra. Arranged for Piano. D major. 594, Adagio and Allegro for the mechanism of a Clock. Arranged for Piano, four hands. F minor. 115, Bassoons, Trumpets, Kettle-drums, 4 Trombones, Organ. C minor. Suppl. 21, Lacrymosa for 4 Voices, Bass, and Organ. 44, Motet "Ex adipe frumenti." For 4 Voices and Organ. 91, Kyrie for 4 Voices, Violin, and Organ. 116, Kyrie for 4 Voices, 2 Violins, Viola, Bass, and Organ. 221, Kyrie for tle-drums, Bass, and Organ. 429, Can- for 2 Violins, Bass, 2 Oboes (Flutes)

tra. Transcription for 2 Violins and Aria for Ten. "Ah più tremar." Bass. 607, Contra-Dance "Il trionfo Accomp.: 2 Violins, Viola, Bass, 2 delle donne" for Orchestra (Frag. Hauthoys, 2 Horns (Fragment). 119, ment). 446, Music to a Pantomime Aria for Sop. "Der Liebe himmlisches for 2 Violins, Viola, Bass (Fragment). Gefühl." With Piano accomp. 178, 268, Concerto for Violin. Accomp.: Aria for Sop. "Ah Spiegarti." With Violins, Viola, Bass, Flute, 2 Bas-Piano accomp. 389, Duet for 2 Tens. soons, 2 Hautboys, 2 Horns. E flat "Welch ängstliches Beben." Accomp.: major. 293, Concerto for Hautboy. 2 Violins, Viola, Bass, 1 Flute, 1 Hautbaccomp.: 2 Violins, 2 Violas, Bass, 2 boy, 1 Bassoon, 2 Horns (Fragment). 433, Aria for Bass-Voice. "Männer suchen stets zu naschen." Accomp.: 2 Violins, Viola, Bass, 2 Hautboys, 2 Horns (Fragment). 434, Trio for Ten. and 2 Bass-Voices. "Del gran regno delle Amazoni." Accomp.: 2 Violins, Viola, Bass, 2 Hauthoys, 2 Horns, 2 Bassoons (Fragment). 435, Quintet for 2 Violins, 2 Violas, and Aria for Ten. "Müsst' ich auch durch tausend Drachen." Accomp.: 2 Viotet for Clarinet, 2 Violins, Viola, and lins, Viola, Bass, 1 Flute, 1 Hautboy, 1 'Cello (Fragment). Suppl. 72, Quar-Clarinet, 2 Horns, 2 Bassoons, Trumtet for 2 Violins, Viola, and 'Cello pets, and Kettle-drums (Fragment). 266, Trio for 2 Violins 438, Trio for 2 Sops. and 1 Bass-Voice. and Bass. B flat major. 395, Short "Se lontan, ben mio, tu sei." Same Fantasia for Piano. 153, 154, Two accomp. (Fragment). 440, Aria for Piano. accomp. (Fragment). 440, Aria for Sop. "In te spero, o sposo amato." With Bass accomp. 580, Aria for Sop. "Schon lacht der holde Frühling." Accomp.: 2 Violins, Viola, Bass, 2 Clarinets, 2 Bassoons, 2 Horns. 82, Aria for Sop. "Se ardire, e speranza." Accomp.: 2 Violins, Viola, Bass, 2 Missa brevis for 4 Voices and Organ. Flutes, 2 Horns. 393, Solfeggios for 427, Missa for 4 Voices, 2 Violins, one Sop. Voice with or without ac-Viola, Bass, 2 Hautboys, 2 Horns, 2 comp. (Fragment). Suppl. 5, Jocular comp. (Fragment). Suppl. 5, Jocular Quartet for Sop., 2 Tens., and Bass. "Caro mio Druck und Schluck." With Piano accomp. (Fragment). Suppl. 191, Canon for 4 Voices. 232, Canon for 4 Voices. 232, Canon for 5 Voices. 23, Aria "Conservati fedele" for Sop. with accomp. of stringed instruments. Suppl. 80, Quintet for 2 4 Voices and Organ. 337, Credo for 4 Violins, 2 Violas, and 'Cello. 98, Sym-Voices, 2 Violins, 2 Hautboys, 2 Bas- phony for 2 Violins, Viola, Bass, 2 soons, 2 Trumpets, 3 Trombones, Ket- Hautboys, 2 Horns. 164, Six Minuets tata "Dir Seele des Weltalls." For 2 and 2 Trumpets (Horns). 487, 12 Tenors and 1 Bass-Voice, 2 Violins, Duets for Basset horns. 452, A Sketch Viola, Bass, 2 Hauthoys, 1 Flute, 1 to a Quintet for Piano, Oboe, Clari-Clarinet, 2 Horns, 1 Bassoon. 422, net, Horn, and Bassoon. Suppl. II, L'Oca del Cairo. Opera bouffe in 2 42, Sonata for 2 Pianos (Fragment), Acts. 430, Lo Sposo deluso, ossia La 42, Recitative and Aria for Sop., Rivalità di tre Donne per un solo "Basta Vincesti"; eccoti il foglio,

with accomp. of stringed instruments.

Salzburg was Mozarteum of founded as a memorial to the great composer in his native place, gives 12 annual concerts, includes an orchestral society which performs Mozart's music in the churches of that city, and embraces a music school in which members of the orchestra teach. The International Mozart Stiftung, a fund created in 1869, is intended to finance an International conservatory of music, and to assist poor musicians.

Mozartstiftung was founded as the outgrowth of a music festival given by the Frankfort "Liederkranz," June 25, 1838. The profits were carefully invested, and the interest, amounting in 1908 to more than 1500 marks per annum, devoted to four-year scholar-

ships for young composers.

Much Ado About Nothing. C. V. Stanford's four-act opera to book by Sturgis, after Shakespeare, was first performed May 30, 1900, at Covent Garden.

Muck (Karl, Ph.D.) conducted the Boston Symphony Orchestra, 1906-8, by permission of the Royal Berlin Opera, to which he then returned as an assistant conductor. Son of a Bavarian magistrate, he studied at Heidelberg, and later at Leipsic, taking his doctor's degree there and at the same time studying music at the Conservatory. In 1880 he made his debut as a pianist at the Gewandhaus, then served successfully as chapelmaster at Salzburg, Brünn, Graz, Prague; then became conductor of the Neumann Opera Company, which led to his appointment, 1892, at the Berlin Opera. B. Oct. 22, 1859, Darmstadt; add. Berlin.

Mudie (Thomas Molleson) composed four symphonies, 48 piano solos, 42 songs, 24 sacred songs, chamber music; played piano and clarinet; taught, Royal Academy of Music, London, where he was one of the 10 scholars admitted after the first examination, 1823. B. Nov. 30, 1809, Chelsea; d. July 24, 1876, London.

Muette de Portici. French title of Daniel F. E. Auber's opera "MA-SANIELLO."

Muffat (Georg) composed for organ; played organ Strasburg and Salzburg Cathedrals: chapelmaster to the Bishop of Passau; pupil of Lulli. B. Passau; d. Feb. 23, 1704, Passau. August Gottlieb Theophilus composed organ and harpsichord pieces from which Handel borrowed melodies; musician to the court of Vienna; pupil of Fux and of his father GEORG. B. 1690, Passau; d. Dec. 10, 1770, Vienna.

Mühlfeld (Richard) played clarinet and violin; sub-conductor Meiningen court orchestra, played in Bayreuth festivals; pupil of Büchner. B. Salzungen, Feb. 28, 1856; d. Meiningen, June 1, 1907.

Müller (Aegidius Christoph) became court musician to the Duke of Brunswick, and father of the four brothers distinguished as quartet players. B. Nordhausen, July 2, 1766; d. Aug. 14, 1841, Brunswick. Karl Friedrich was concertmeister in the ducal orchestra, and later first violin of the famous quartet. B. Nov. 11, 1797; d. April 4, 1873. Franz Ferdinand Georg also became concertmeister, later second violin in the quartet. B. July 29, 1808; d. May 22, 1855. Theodor Heinrich Gustav played viola in the quartet. B. Dec. 3, 1799; d. Sept. 7, 1855. August Theodor played 'cello in the quartet. B. Sept. 27, 1802; d. Oct. 20, 1875. From 1830 to 1845 this quartet played the chamber music of Haydn, Mozart, and Beethoven in all the principal cities of Europe. four sons of KARL FRIEDRICH likewise organized a quartet, which gave concerts until 1873, when the organization disbanded. Karl played first violin. B. April 14, 1829; m. the singer Elbira Berghaus. Hugo B. Sept. 21, played second violin. 1832; d. June 26, 1886. Bernhard played viola. B. Feb. 24, 1825; d. Sept. 4, 1895. Wilhelm played 'cello; later chamber musician and teacher in the Hochschule für Musik, Berlin. B. June 1, 1834; d. Sept. 1897, New York.

Müller (August Eberhardt) wrote instruction books for piano and flute; composed three cantatas, two oper- d. 1630, Windsor. William comettas, piano concertos, organ suites, 23 posed a service, three anthems; sang duets for two flutes, songs, etc.; became cantor, Leipsic Thomasschule in succession to Hiller, 1804. B. Nordheim, Hanover, Dec. 13, 1767; d. Dec. 3, 1817, Weimar.

Müller (Christian) built organs in Amsterdam and Haarlem, 1720 to 1770.

Müller (Heinrich) published d. Sept. 17, 1675.

Müller (Iwan) taught clarinet, Paris Conservatoire; composed works bass of broken octaves. for clarinet still possessing educational

Feb. 4, 1854, Bückeburg.

berflöte," and in 1818, "Travestierte 1663, Zabern, Alsace; d. Jan. 6, Zauberflöte," in all more than 200 1738, Munich. works; conducted opera in Prague Murska, de (Ilma) sang sop. in and Vienna. B. Tyrnau, Moravia, opera, debut 1862 at the Pergola, Baden, near Vienna.

of Schubert's song cycles "Die schöne Gilda to Senta; taught in New York; Müllerin," "Die Winterreise"; was pupil of Marchesi. B. 1836, Croatia; father of the philologist Max Müller. poisoned B. Oct. 7, 1794, Dessau; d. Oct. 1, Munich.

1827, Dessau.

Munck, de played Ernst Patti; add. London.

Mundstück. Ger. Mouthpiece.

Mundy (Dr. John) composed songs Paris. and psalms, the madrigal "Lightly she tripped o'er the dales" for "The Chapel, Windsor. Son of WILLIAM; organ reed stop.

Eng. Chapel Royal. D. about 1591.

Munro (Alexander) published "A Collection of the best Scots Tunes fitted to German flute," 1732; Scotch musician, settled in Paris.

Munter. Ger. Allegro or lively. Muris, de (Johannes) wrote "Speculum Musice" and other theoretical works on music between 1339 and "Geistliche Seelen-Musik," 1659, con- 1358, reprinted by Gerbert and Coustaining 400 hymns, and a second semaker; was formerly thought to collection, "Geistliche Erquick-Stun- have invented the Long, Breve, etc.; den," 1666; pastor and archdeacon, noted also as mathematician and Rostock Marienkirche and professor of astrologer; probably an ecclesiastic theology. B. Oct. 18, 1631, Lübeck; of Norman birth, but settled in Paris.

Murky. Harpsichord music with

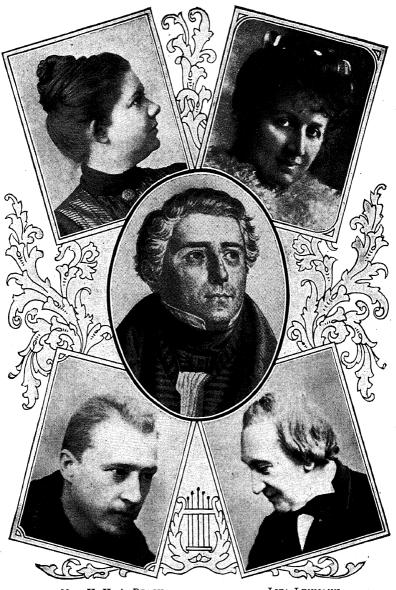
Murschhauser (Franz Xaver Anvalue. B. Dec. 3, 1786, Reval; d. ton) wrote "Accademia Musico-poetica. bipartita," Nuremberg, 1721, and other Müller (Wenzel) composed many theoretical works; composed preludes popular operettas, including "Zauber- and fugues for organ lately repubzither" from which Schikaneder bor- lished; chapelmaster at the Munich rowed ideas for the libretto of "Zau- Frauenkirche; pupil of J. C. Kerl. B.

Sept. 26, 1767; d. Aug. 3, 1835, Florence, later with great success in the principal cities of Europe, Amer-Müller (Wilhelm) wrote the poems ica, Australia in rôles ranging from herself, Jan. 14,

Musard (Philippe) composed "Ve-(François) played nise," "Les Echos" and other highly 'cello; taught Brussels Conserva-popular quadrilles; was the best tory, where he had been a pupil under known conductor of promenade con-Platel. B. 1815, Brussels; d. 1854, certs and composer of dance music in 'cello; Paris, 1833-52; wrote "Nouvelle taught London Royal Academy of Méthode de Composition musicale," Music, 1893, and Guildhall School of 1832, dedicated to Reicha, whose pupil Music; pupil of his father FRAN- he had been. B. 1793, Paris; d. Mar. COIS. B. 1840, Brussels; m. Carlotta 31, 1859, Paris. Alfred conducted concerts and balls in Paris. B. Paris, 1828, son of PHILIPPE; d. 1881,

Musars. Ballad singers.

Musette. Fr. Small bagpipe; mel-Triumphes of Oriana," 1601; played odies in imitation of bagpipe music; organ Eton College and St. George's dance tunes suitable for bagpipe; an



MRS. H. H. A. BEACH

CARL LÖWE

Hugo Wolf

LIZA LEHMANN

ROBERT FRANZ

Musica. It. Music, as Di Camera, chamber music; Di Chiesa, church music; Da Teatro, theatrical music

or opera.

Musica Ficta or Cantus Fictus. Device employed from the 13th century by which the canon law against the use of accidentals was avoided. There were at first no accidentals in the church MODES, but while the Cantus Firmus might easily be constructed without them, they were necessary in counterpoint. The music though written without sharps and flats, was none the less sung with such accidentals as were required, which were introduced by the singers according to traditional rules.

Musica Figurata. Figured or

florid music.

Musical Antiquarian Society was founded in 1840 by W. Chappell, Dr. Rimbault and others in London, and during seven years published 19 works

by early English composers.

Musical Art Society was the name given choral organizations of trained singers in New York City, Brooklyn, Boston, and Chicago for the revival of à capella works by Palestrina, Bach, and other early masters. The New York society was founded by Dr. Frank Damrosch, 1894, who was its director in 1908. That in Brooklyn was founded 1903 by James H. Downs, music master in the public schools and organist at St. Augustine's Church.

Musical Artists' Society gave semiprivate subscription concerts of chamber music in London, 1874 to 1899, at which works by the members were per-The Duke of Beaufort was president, and among the vice-presidents were Sir G. A. Macfarren and

Sir Arthur Sullivan.

Musical Assocation was founded in London, 1874, by Sir John Stainer, Rev. Sir F. A. G. Ouseley, Bart., and other distinguished musicians, was incorporated 1904, and devotes itself to investigations of subjects connected with the Science and Art of Music. with the INTERNATIONALE MU-SIKGESELLSCHAFT.

Musical Box. Instrument in which the tones are produced by a BARREL from a steel comb attuned to the scale. It is sometimes provided with drum and bell movements as well.

Musical Glasses. HARMONICA. Musical Society of London was

founded in London, 1858, by former members of the NEW PHILHAR-MONIC SOCIETY and gave subscription concerts until 1867.

Musical Union gave chamber concerts in London, 1844 to 1880, under

the direction of John Ella.

Musical Union in America was organized in affiliation with the American Federation of Labor, having local bodies in all the larger cities, for the regulation of wages and the protection of its members, like other trade union bodies. Practically all the musicians employed in theatres throughout the United States are members of the organization, which has served a useful purpose in maintaining a fair and uniform scale of prices. The union is especially strong in New York City, where its members include the entire personnel of the opera and other orchestras. Inability to agree with the union as to the scale of wages is the reason given for the discontinuance of the CINCINNATI SYMPHONY OR-CHESTRA by its management. Numerous attempts have been made to unionize the BOSTON SYMPHONY ORCHESTRA, but all have failed. The members of that orchestra are employed under annual contract at terms in excess of that required by the union, and in 1905-6 H. L. Higginson, through whose patronage this orchestra came into being, announced that no members of the orchestra would be permitted to join the union.

Measured Musica Mensurata. music or CANTUS MEASURABILIS.

Musici. Followers of the Aristoxenian system of music among the ancient Greeks, as opposed to the Pythagoreans.

Musicians' Company was chartered in London, 1604, by James I, al-In 1900 the association became allied though its history may be traced to the region of Edward IV, who chartered the guild of "his beloved minstrels" in 1469. In 1904 the Musimusic, manuscripts and portraits, in celebration of its tercentenary, and later published an illustrated catalogue of the collection thus assembled, and some of the lectures then delivered. The company awards several scholarships and prizes. The meetings, held in Stationers' Hall, are presided over by a Master, who, with two wardens and thirteen assistants, manages its affairs.

Musico. It. Castrato or eunuch-

soprano or alto.

Musikalisches Opfer. Johann Sebastian Bach's work containing developments of a subject given him by Frederick the Great on occasion of his visit to Potsdam, 1747, was published with a dedication to that sovereign, and has been reprinted by

Breitkopf & Härtel.

Musin (Ovide) played violin, touring Europe and America; became teacher of that instrument at Liège 1865, then of Leonard at Paris Conmedal for solo and quartet playing. B. Sept. 22, 1854, Nandrin, near Liège, Belgium; add. Brussels.

Mustel (Victor) invented many improvements for the harmonium; founded the factory in Paris, 1853, which was later known as "Victor Mustel et ses Fils." B. 1815, Havre.

Musurgia Universalis. An elaborate treatise on music, its history, theory, notation, containing much that is still valuable and more that is quaint and amusing, was written in Rome and published 1650 by the Rev. Athanasius Kircher, S.J.

Muta. It. "Change," directs that the key be changed in horn or drum music; directs that mute be used.

Mutation. Change in a boy's voice at puberty; term in SOLMISATION;

Mutation Stops. Organ stops giving the tierce, twelfth, etc., of the foundation stops, not unisons nor near Prague; d. Feb. 4, 1781, Rome. octaves.

Mute. Small clamp of metal wood cians' Company gave an interesting or ivory affixed to the bridge of viol exhibition of instruments, books, instruments to muffle the tones; indicated by the direction Muta or Con Sordini, and contradicted by Senza Sordini. A pear-shape pad serves the same purpose when inserted in the bell of brass instruments.

> Müthel (Johann Gottfried) composed clavier concertos in C minor and D minor and other music praised by Burney; court organist at Schwerin. and of the Lutheran Church, Riga: pupil of J. S. Bach. B. Mölln, Lauen-

burg, 1720; d. after 1790.

M. V. Abbreviation for Mezza Voce. My Country 't is of Thee or "America," patriotic song written by Samuel Francis Smith, and first sung in public in the Park Street Church, Boston, July 4, 1832, to the tune known as GOD SAVE THE KING, and in German as Heil dir im Siegerkranz, subsequently obtained national importance. Dr. Edward Everett Hale, who was present on that occasion, and Conservatory, 1897, in succession to knew the author well, is authority César Thomson; pupil of Hyneberg for the statement that the verses were at Liège Conservatory, 1st prize, written at the request of the pastor of the church, who then handed the servatoire, where he won the gold author several German and English hymn books, and told him to find some tune to which his verses would "Dr. Smith looked through the books and selected the tune, which he had never heard, and which has been sung in this country as "America" ever since. Smith wrote in all more than 100 hymns, including "The Morning Light is Breaking." Edu-cated at Harvard and Andover Theological Seminary, he was ordained to the Baptist ministry, 1834, and was pastor at Waterville, Me., for the next eight years; became professor of languages, Waterville College, and edited periodicals for his denomination. 1808, Boston; d. 1895.

Mysliweczek (Josef) composed "Abramo ed Isacco," once attributed to Haydn, and three other oratorios; "Olimpiade" and in all 15 operus, chamber music, symphonies, songs; called "Il Boemo." B. Mar. 9, 1737,

Mystères d'Isis was the name of

the version of Zauberflöte which won Lachnith the title of "Le Derangeur."

Mysteries or Miracle Plays were the dramatic entertainments based on sacred subjects and given under church auspices before the development of either opera or oratorio.

Nov. 28, 1850, Bohemia; add. Vienna.

Naaman. Sir Michael Costa's oratorio, to book by Bartholomew, was first performed Sept. 7, 1864, at the Birmingham Festival.

Nabla. Gr. NEBEL. Nablium. L. NEBEL.

Nabucco. Giuseppe Verdi's threeact opera, to book by Solera, was first performed Mar. 9, 1842, at La Scala, Milan. A later production was given in London under the title "Nino," and this production was also called "Nabucodonosor."

Nacaire. Fr. Large DRUM. Naccare or Gnaccare. It. CAST-

ANETS.

Naccherone. It. Military DRUM. Nachahmung. Ger. Imitation.

hood chorister in Basle; pupil of Orth Zürich; d. Dec. 26, 1836, Zürich. B. March 25, 1835, and Lamperti. Schloss Giessen, Würtemberg; d. Mar. 21, 1902, Munich.

Nachdruck. Ger.

phasis.

Nachez (Tivadar) composed violin pieces in Hungarian style; played vio- ally. lin in tours as virtuoso, and in Paris No. and London concerts; pupil of Leon- ness. ard. B. Budapest, May 1, 1859; add. London.

Nachruf. Ger. Farewell, or Elegy. Nachschlag. Grace or ornament, like a short appoggiatura, but occurring at the end instead of at the beginning of a note.

Nachspiel. Ger. Postlude.

stopped pipes.

book by Baron von Braun, was first performed 1834, Vienna.

Nachtstücke. Ger. "Night pieces." The name given by Robert Schumann to his four piano solos, Op. 23.

Nächstverwandte Töne. Ger.

Nearest relative KEYS.

Naaff (Anton E. August) edited first performed April 16, 1885, at musical publications in Vienna. B. Drury Lane. London by the Carlon Nov. 28, 1850 Robertin Vienna. A. Goring Thomas's Opera Company.

Naenia. Roman funeral song. Nafiri. Indian trumpet.

Nagaret. Abyssinian kettle-drum. Nagel (Wilibald) wrote a History of English Music, "Beethoven und seine Claviersonaten," 1903, and other works on music; pupil of Ehrlich, Treibs, Spitta, and Bellermann, Berlin. B. Jan. 12, 1863, Mülheim; add. Darmstadt.

Nagelgeige. Ger. "Nail Fiddle." Instrument invented by Johann Wilde, St. Petersburg, 1740, in which the tone is produced by the vibration of iron nails fixed in a sounding board acted

on by a bow.

Nägeli (Johann Georg) published music in Zürich (interpolated four measures in a Beethoven sonata); Nachbaur (Franz) sang ten in composed the air known in English opera, created Walther in "Meister as "Life let us cherish" and much singer," Froh in "Rheingold"; in boy- forgotten music. B. May 16, 1773,

Naguar. Indian drum.

Naich (Hubert) composed 30 4- and 5-part madrigals published in Rome Accent; em- about 1540; probably a Netherlander.

Naif. Fr. Artless, natural.

Naivement. Fr. Artlessly, natur-

Naïveté. Fr. Artlessness, natural-

Naked Fifth. Fifth without an intervening third.

Naker. DRUM.

Nakeres. Obsolete English kettle-

drum.

Naldi (Giuseppe) sang bass in opera, Rome, 1789, later in Venice, Turin, Milan, and Rome; accomplished Nachthorn. Organ stop of wooden musician and actor; killed in Paris by explosion of a cooking kettle in-Nachtlager von Granada. Con-vented by his friend Garcia. B. Feb. radin Kreutzer's two-act opera, to 2, 1770, Bologna; d. Paris, Dec. 15,

1820. Mademoiselle sang with success in Paris opera, debut, 1819; retired, 1824, on her marriage to Conte di Sparre. Daughter of GIUSEPPE.

Nalson (Rev. Valentine) composed morning and evening services in G; subchanter, York Cathedral, 18th century.

Nanga. Negro HARP.

Nanini or Nanino (Giovanni Bernardino) was among the first composers of the Roman school to add organ accompaniment to his church music, which included psalms, motets, a Venite, etc.; composed madrigals for five voices, published in Venice, 1588-98; chapelmaster in Roman churches; pupil of his brother GIOVANNI D. after 1612. Giovanni MARIA. Maria founded the first music school in Rome ever presided over by an Italian, where he and his brother may have numbered PALESTRINA among their tury, which doubtless served as a assistants; composed the 6-part motet, "Hodie nobis cœlòrum rex," still annually sung on Christmas Day in the Sistine Chapel, canons, motets, madrigals; became chapelmaster of the Sistine Chapel, 1604; in boyhood chorister at Vallerano, later singer and chapelmaster to Roman churches; pupil of Gaudio Mell. B. between 1545 and 1550, Tivoli; d. Mar. 11, 1606, Rome.

Nantier-Didiée (Constance Betsy Rosabella) sang mez. sop. rôles in opera, debut in "La Vestale," Turin, in Paris, 1851, creating Nancy in "Martha," Siebel in "Faust"; touring Europe, America, 1856. B. Nov. 16, 1831, Isle de Bourbon; d. Dec. 4,

1867, Madrid.

Napier (William) published music in London, including a valuable "Collection of Original Scots Songs," 1790-94, and the ballad operas "Rosina," land; d. 1812, Somers Town.

house, is the possessor of the Real di Loretto. Conservatorio di Musica, founded in 1808 as the successor of four earlier famous institutions. The first di-

Zingarelli. Under the administration of this famous maestro a preparatory school was added, the faculty strengthened, and the institution became one of the foremost in Europe. From 1837 to 1840 the management devolved upon Donizetti, who, in 1860, was replaced by Mercadante. Another period of prosperity followed. In 1861 Conti was appointed coadjutor to Mercadante, who had become blind. Conti's death, 1868, Paolo Serrao Mercadante became president, and after his death, 1870, the management was left in the hands of a council of professors and alumni. An excellent library is attached to the institution. The first Naples Conservatory was that of Santa Maria di Loretto. John Tinctor, a Netherland musician, had conducted a music school in Naples toward the middle of the 15th cenmodel for the artisan Francesco, who, in 1535, began to give instruction to orphan children in his own home. So well did he succeed that Giovanni da Tappia, a Spanish priest, gave nine years of his life to begging from door to door throughout the Neapolitan territories to raise funds for the enlargement of the work, and Francesco's scholars were then installed in a wellappointed building near the church from which the Conservatory took its name. Finally the government gave this building to the school, conferring upon it the title of Conservatorio. It was enriched by bequests and at one time numbered 800 scholars. Scarlatti was among the most celebrated of the musicians who received their education there. San Onofrio a Capuana, which turned out such musicians as Gizzi, Piccinni, Jommelli, Paisiello, "Maid of the Mill." B. 1740, Scot- and Gizziello, was founded in 1576, conducted by the Confraternity dei Naples was for centuries one of the Bianchi, and gave home and education chief music centres of Italy, and, be- to 120 orphans each year until 1797, sides the historic SAN CARLO opera when it was merged with Santa Maria De' Poveri di Gesu Cristo, founded by Marcello Foscataro di Nicotera, Order of St. Francis, housed and trained the foundlings of rectors were Tritta, Paisiello, and Naples. Feo, Greco, Durante, Vinci, Feneroli, who were succeeded, 1813, by Porpora, Pergolesi, and Gallo were all

connected with this institution, which was converted into the Diocesan Seminary, 1744, the pupils being distributed among the other conservatories. Della Pietà de' Turchini was the outgrowth of an orphan asylum established 1583 by the Confraternity Santa Maria della Incoronatella, in which a century later musical instruction was given. Leo, Cafaro, and Sala were educated there. It will be noted that all four of these music schools were charities, conducted under the watchful eye of the church. The little pupils provided music in the churches, took part in the mysteries or miracle plays, and in many instances passed from the conservatory to the theological seminary.

Napoleon (Arthur) founded the Rio de Janeiro piano house of Arthur Napoleao & Miguez, in early life toured Europe as piano virtuoso, then Brazil, and from 1858 to 1860 the United States and Cuba, afterwards playing in London, then in Oporto, and returning to Brazil, where he was a favourite of Dom Pedro. His debut was made in Oporto at six, his father having been his only teacher. B. Mar. 6,

1843: add. Rio de Janeiro.

Napravnik (Edward Franzevich) composed "Francesca da Rimini," an opera based on Stephen Phillips's play, St. Petersburg, 1903; the four-act opera "Nije-Novgorodians," 1868, the operas "Harold," "Doubrovsky," four symphonies, chamber music, songs; conducted 3000 operas during 35 years' service at the Imperial St. Petersburg Opera; pupil of Kittel, Maidel, and the Prague School of Organists, and in 1860 chapelmaster to Prince Youssipov, St. Petersburg. B. Beisht, near Königgrätz, Bohemia, Aug. 12, 1839; add. St. Petersburg.

Nardini (Pietro) composed six violin concertos, solos, duets for violin, quartets; court violinist at Stuttgart, 1753 to 1767, when he returned to Italy as chapelmaster at Florence; pupil of Tartini. B. 1722, Fibiana, Tuscany; d. May 7, 1793, Florence.

Nares (Dr. James) composed the prize catch "To All Lovers of Harfugues, 20 anthems, services, harpsichord lessons; wrote "A treatise on Singing," "Il Principio," 1759, giving progressive lessons for organ or harpsichord; organist of York Cathedral and Master of Children in the Eng. Chapel Royal, where he had been a chorister in boyhood; pupil of Gates, Croft, and Pepusch. B. 1715. Stanwell; d. Feb. 10, 1783, London.

Narrante. It. "Narrative." dicates that the music must be subor-

dinated to the words.

Nasard or Nazard. Organ stop a twelfth above the Foundation Stops.

Nason Flute. Organ stop of stopped pipes and 4-ft. tone.

Nathan (Isaac) composed music to Byron's "Hebrew Melodies," for the comedy "Sweethearts and Wives," including the song "Why are you wandering here, I pray?" the comic opera "The Alcaid," the farce "The Illustrious Stranger"; wrote "Musurgia

Vocalis," "The Life of Mme. Malibran de Beriot"; settled in Sydney, Australia, and published a periodical; rabbinical student in early life. B. 1791, Canterbury; d. Jan. 15, 1864, Sydney.

National Concerts was the name of a series given in London, 1850-52, by Balfe and Charles d'Albert.

National Conservatory of Music of America was founded and incorporated in New York in 1885 by Mrs. Jeannette M. Thurber, the organizer of the American Opera Company, which, under the direction of Theodore Thomas, for the first time produced many operatic masterworks in English on a true grand opera scale. The National Conservatory, which was never intended to be a money-making institution, was modelled after the Paris Conservatoire. In 1905 it was removed from 128 East 17th Street to more commodious quarters at 45-49 West 25th Street. The late Antonin Dvořák, one of the leading modern composers, was for three years its director, and the greatest of American pianists, Rafael JOSEFFY, was for 20 years at the head of the piano department. Lillian BLAUVELT was a National Consermony," 1770, glees, canons, six organ vatory student; so were the American Goldmark, and Harvey Worthington Loomis. The Conservatory was chartered by a special Act of the Congress The of the United States in 1891. director in 1908 was Wassily SAF-ONOFF, who was for a decade at the head of the Moscow Conservatory, and in 1908 also conductor of the New York Philharmonic Society. He trained the National Conservatory Orchestra, which was a feeder of the leading American orchestras. Mr. Safonoff also had a piano class. The Conservatory faculty for 1907-8 also included Adèle Margulies Leopold Lichtenberg, Eugène Dufriche, Leo Schulz, S. Camillo Engel, Hugo Riesenfeld, Bruno Oscar Klein, and Henry T. FINCK.

National Training School for Music was founded in London, 1873, by the Prince Consort, and was merged in the Royal College of Music, 1882. The Duke of Edinburgh (later of Saxe-Coburg-Gotha) was chairman of the council, and the principals were Sir Arthur Sullivan and Sir John Stainer. Among the pupils was Eugène d'Albert.

Nationallied. Ger. National song. Natural. Sign employed to cancel an accidental in NOTATION; white digital.

Natural Harmonics. Those produced by division of an open string. Natural Key. Key of C major.

Natural Modulation. Diatonic MODULATION.

Natural Tones. Those produced by wind instruments without overblowing or the use of valves or keys.

Nau (Maria Dolores) sang sop. in opera, debut Paris Opera, 1836, as the Page in "Huguenots"; toured America, 1848-50; pupil of Paris Conserva-toire and of Mme. Cinti-Damoreau; of Spanish parentage. B. New York, Mar. 18, 1818; retired, 1856.

Naudin (Emilio) sang ten. in opera, debut, 1845, Cremona; created Vasco in "Africaine," 1865; pupil of B. Oct. 23, 1823, Parma; Panizza. d. 1890, Boulogne.

composers, Harry Rowe Shelley, Rubin 13 oratorios, 21 masses, an "Unser Vater" to Klopstock's words, and probably the "Dresden Amen," which Wagner employed in "Parsifal"; chapelmaster at Dresden; pupil of Tartini and Padre Martini. B. Blasewitz, near Dresden, April 17, 1741; d. Oct. 23, 1801. Dr. Emil composed the opera "Loreley," 1889 (posth.), "Judith," the oratorio "Christus der Friedensbote"; wrote on music; organist of the Leipsic Thomaskirche; pupil of Mendelssohn and Hauptmann. B. Sept. 8, 1827, Berlin; grandson of JOHANN GOTTLIEB; d. June 23, 1888, Dresden. Karl Ernst, Ph.D.. composed the first sonata for viola; edited publications for the Bach Gesellschaft; played organ, Jena; pupil of Wenzel, Lange, Hauptmann, and Richter, Leipsic, and of Schneider, Dresden. B. Aug. 15, 1832, Freiburg; add. Jena.

Nava (Gaetano) taught harmony and singing 38 years, Milan Conservatory; composed masses; wrote "Method of Singing" and books of solfeggi. B. May 16, 1802, Milan; d. Mar. 31, 1875, Milan.

Navarraise. Jules Massenet's twoact lyric episode, to book by J. Claretie and H. Cain, was first performed June 20, 1894, at Covent Garden, London, and first presented in America by the Manhattan Opera House company, New York, 1907-8. Anita, a girl of Navarre, is betrothed to Araquil, sergeant in the Spanish army which is attacking the Carlist chief Zuccaraga. They meet, but their rapturous love scene is interrupted by Remigio, a thrifty peasant, father of Araquil. He declares his son shall not marry Anita unless she can obtain a dowry of 2000 douros. Araquil is promoted lieutenant, but this does not console Anita overhears the royalist general, Garrido, offer a fortune to any one who can take or kill Zuccaraga. Anita sees in this her only opportunity of obtaining a dowry, and when Garrido confirms his offer, leaves for the Carlist camp. Meantime Araquil has Naumann (Johann Gottlieb) com- been vainly seeking the girl. His composed "Cora," "Amphion," Stock- rades tell him she has gone to the Carholm, 1776-78, and in all 23 operas, lists, and he rushes out to prove the truth of the rumour. In the second act music; played piano and 'cello; friend shots are heard, and Anita returns to camp, claiming her reward from Gar-A funeral knell confirms her statement that she has killed Zuccaraga. Garrido pays her 2000 douros, and as she is trying to conceal her gold Araquil enters, badly wounded. tells Anita that he had gone to rescue her from Zuccaraga's arms, and when she shows him the gold, refusing to tell him where she got it, Araquil accuses her of having sold herself, then learning of the murder of Zuccaraga, looks at Anita's hand and cries: "the price of blood! Oh God!" and dies. Anita alternately laughs and cries, and throws kisses toward Araquil's body. Garrido, who has arrived on the scene at the last moment, looks at her with pity, and murmurs, "Mad! mad! poor child! "

Navoigille (Guillaume Julien) composed for strings; established a free violin school in Paris. B. 1745,

Givet; d. 1811, Paris.

Navratil (Carl) composed the operas "Hermann," "Salammbo," a G minor symphony, and the symphonic poems "John Hus," "Ziska," "Zalov," "Neklan," "Der Weisse Berg," chamber music, mass in D; wrote life of Smetana; pupil of Ondricek, violin; Guido Adler, theory. B. April 24, 1867, Prague; add. Prague.

Nay. Egyptian six-hole flute, in use there from the earliest times; also

called "Dervish flute."

Naylor (John) composed the cantatas "Jeremiah," "The Brazen Serpent," "Meribah," "Manna"; organist and choirmaster York Cathedral; conductor York Musical Society; chorister in boyhood; Dr. Mus., Oxford, 1872. B. June 8, 1838, Stanningley, near Leeds; d. May 15, 1897, at sea en route to Australia.

Neale or O'Neil (John) published music in Dublin in partnership with his son William; managed concerts. D. about 1738.

Neapolitan Sixth. Minor third and minor sixth occurring on the subdominant of a minor key.

and pupil of Beethoven. B. Mar. 28, 1784, London; d. Mar. 30, 1877, Brighton.

NEGRO MINSTRELS

Nebel. Heb. Important stringed instrument of the ancient Jews, of the harp family, played by David. It was used at both sacred and secular festivals.

Nebendominant. Ger. Dominant of the Dominant, as D in the key

Nebengedanken. Ger. Accessory ideas or subordinate subjects.

Nebenstimmen. Subordinate voices or parts.

Nechiloth. Heb. Wind instru-

ments.

Neck. Upper part of instruments of the lute or viol families to which the keyboard is attached.

Needler (Henry) aided in establishing Academy of Ancient Music, London, 1710, where he played first violin; pupil of Banister. B. 1685. London; d. Aug. 1, 1760, London.

Neefe (Christian Gottlob) composed and arranged operas and church music; was organist to the Elector of Bonn, 1781, where he taught Beethoven; later conducted the Dessau Theatre; pupil of J. A. Hiller. B. Feb. 5, 1748, Chemnitz; d. Jan. 26, 1798, Dessau.

Nefer. Egyptian guitar.

Neghinoth. Heb. NECHILOTH. Negligente. It. Negligent. Negligenza, Con. It. With negli-

gence or carelessness.

Negro Minstrels became a popular form of entertainment in both England and America about 1830, the performers blacking themselves up to represent negroes, and in song, dialect, and dress professing to represent the negro of the Southern plantations in America. The songs were sung in solos and choruses to the accompaniment of banjos and bones, and were woven together with a running dialogue of quaint jests, one character called Bones acting as interlocutor, while the other performers, ranged about the stage on either side of him, Neate (Charles) composed piano each contributed in turn something to sonatas in C and D minor, chamber the quota of fun, and the End Men,

stage, being second in importance only Frozen Lake." to Bones himself. A popular song of unknown authorship called "Jim Crow," said to have been first sung in Louisville, Ky., 1830, gave its name to both entertainment and performers at first. Christy's minstrels were soon famous throughout England, and there were numerous organizations of Negro Minstrels in America, one of the best known being that of Dan Rice. Many of the exquisite songs of Stephen Foster were written for these minstrel troupes. It is a mistake to assume, however, that Negro Music was ever heard at these entertainments. The American slaves and their descendants learned music as they learned the English, French, or Spanish languages, and as the dialect or patois they spoke was but a debased form of these European tongues, so the so-called Negro folk music of America is but the reproduction of the music of the superior races, modified by Negro usage. The only negro who had even published acceptable lyric verse up to 1908 in the United States was a mulatto, the late Paul Dunbar. Aside from Blind Tom WIGGINS the only other American negroes known to musicians in 1908 were Cole and Johnson, authors, composers, and interpreters of "rag-time" (syncopated) "coon songs," who were highly successful entertainers in "vaudeville." And it is worth noting that but two names of books of madrigals and church music musicians of Negro blood are to be found in the history of the world's music — Coleridge-Taylor, whose mother was an Englishwoman and whose father was a native of Sierra Leone, and the mulatto violinist, Bridgetower, who assisted Beethoven in the first performance of the Kreutzer Sonata.

Neidlinger (William Harold) composed a mass, songs, many songs for children; taught singing in Paris and Chicago; pupil of Dudley Buck and Muller. B. July 20, 1863, Brook-

NERUDA so called from their places on the An English version is known as "The

Neithardt (August Heinrich) composed the operetta "Julietta"; became royal music director, and as such founded the Berlin Domchor; in early life bandmaster of the Garde Schützen Battalion and of the Kaiser Franz Grenadiers. B. Aug. 10, 1793, Schleiz; d. April 18, 1861, Berlin.

Neitzel (Dr. Otto) composed to his own books the operas "Angela," Halle, 1887; "Dido," Weimar, 1888; "Der Alte Dessauer," Wiesbaden, 1889; toured Europe as pianist; taught Moscow Conservatory, 1879, then Cologne Conservatory; critic Kölnische "Zeitung"; toured America in lecture-recitals, 1907; pupil of Kullak Conservatory; Dr. Phil., Berlin. B. July 6, 1852, Falkenburg, Pomerania: add. Cologne.

Nel Battere. It. On the beat or

down stroke.

Nelson (Sydney) composed "The Rose of Allandale," "The Pilot," and other ballads, the burlesque "The Grenadier," the opera "Ulrica" (not performed); published music in London with Charles Jefferys; toured Canada, the United States, and Australia with his family; pupil of Sir George Smart. B. Jan. 1, 1800, London; d. April 7, 1862, London.

Nel Stile Antico. It. In antique

style.

Nenna (Pomponio) composed eight in the style of Monteverde; taught Prince Gesualdo of Venosa; became Knight of the Golden Spur. B. about 1560, Bari, Naples; d. 1622.

"Black," crotchet or Nero. It.

quarter note.

Néron. Anton Rubinstein's fouract opera, to book by Jules Barbier, was first performed Nov. 1, 1879, at the Hamburg Stadt Theatre.

(Johann Chrysostom) Neruda played violin; took orders at the Prague Præmonstratensian lyn, N. Y.; add. Chicago. tery, of which he became chapel-Neige. Daniel F. E. Auber's four-master. B. Dec. 1, 1705, Rossicz, act comic opera, to book by Scribe and Bohemia; d. Dec. 2, 1763. Johann Delavigne, was first performed Oct. 8, Baptist Georg was for 30 years 1823, at the Theatre Feydeau, Paris. chapelmaster to the Elector of Saxony.

B. 1707; brother of JOHANN CHRY-SOSTOM; d. 1780, Dresden. Ludwig cision, neatly. and Anton became court musicians to the Elector of Saxony; sons of JOHANN BAPTIST GEORG. Josef played organ Brunn Cathedral. B. 1807; d. Feb. 18, 1875. Franz played 'cello, touring with his sister and father, JOSEF. Amalie played piano. Sister of FRANZ. Wilma played violin, touring Europe repeatedly with great success, being an especial favourite in England, where she was appointed violinist to Queen Alexandra, 1901. In 1864, while in Paris, she married Ludwig Norman, and was thenceforth known as Norman-Neruda until her second marriage, July 26, 1888, to Sir Charles HALLE, when she became Lady Hallé. B. Mar. 29,

Nessler (Victor E.) composed ne operas "TROMPETER VON SÄKKINGEN," "Piper of Hamelin" (Der Rattenfänger von Hameln"), and other popular works; conducted male singing societies, Leipsic; became choral director of the Stadt Theatre, 1870, and in 1879 conductor of the Carola Theatre. A theological student in Strasburg, Nessler's operetta, "Fleurette," 1864, was so successful that he thereafter devoted himself to music. His other operas were Brautfahrt," "Nachtwächter und Stu- Sacra." dent," "Am Alexandertag," "Irmingard," "Die Wilde Jager," "Die Rose von Strassburg." Songs, choruses, ballads, and much music for male chorus increased the composer's popularity in Germany. B. Jan. 28, 1841, Baldenheim, Alsace; d. May 28, 1890, Strasburg.

Nesvera (Joseph) composed the operas "Perdita," Prague, "Waldeslust," "Der Bergmönch," symphony in G minor, violin concerto, string septet, church music; chapelmaster at Prague, Königgrätz, and Olmütz Cathedral; in early life a schoolmaster. B. Oct. 24, 1842, Horowitz, Bohemia; add. Prague.

Nete. Upper string of the Greek lyre.

Netto, Nettamente. It. With pre-

Neukomm, von (Sigismund) composed "Mt. Sinai," "David," in all eight oratorios, music for Schiller's "Braut von Messina," symphony in E minor, the once popular songs "Na-poleon's Midnight Review," and "The Sea," a total of 1000 works: in early life piano virtuoso, made Chevalier of the Legion of Honor, and ennobled by Louis XVIII; chapelmaster to Dom Pedro of Brazil until the revolution of 1821; friend of Mendelssohn and pupil of Michael and Joseph Haydn. B. July 10, 1778, Salzburg; d. April 3, 1858, Paris.

Neumark (Georg) composed and wrote the hymn "Wer nur den lieben Gott lasst walten," which is the basis 1839, Brünn; daughter of JOSEF; of Bach's church cantata for the Fifth add. Berlin. Sunday after Trinity, and of "To Sunday after Trinity, and of "To Thee, O Lord" in Mendelssohn's "St. Paul"; musician and poet attached to the court of Weimar. B. Mühlhausen, Thuringia, May 16, 1621; d. July 8, 1681, Weimar.

Neumes were the marks employed in the musical NOTATION prior to the invention of the staff. They were a development of the ACCENTUS, somewhat resembled modern shorthand characters, and were imposed over the words to be sung. The best account of this form of notation occurs in "Die Hochzeitsreise," "Dörnröschen's Gerbert's "De Cantu et Musica

Neusidler (Hans) composed lute music published in German Tablature, Nuremberg, 1536-40-44; native of Presburg. D. 1563. Melchior composed lute music published by Gardano, Venice, 1566, and a "Teutsch Lautenbuch," containing songs by Lassus, Josquin, etc., Strasburg, 1574; probably son of HANS; lutenist to the Fuggers of Augsburg. D. about 1590.

Neuvieme. Fr. Ninth.

Nevada (Emma) sang sop. in opera with great success, debut Paris Opéra Comique, 1883, as Zora in "Perle du Brésil," later throughout Europe and America, in 1885 alternating with Patti; pupil of Marchesi. Daughter of Dr. Wixom and taking her stage name from her birthplace, scenery, and dressing rooms. Nevada City. Her voice ranged two second floor of the building contains Dr. Raymond Palmer, Paris, Oct. 1,

1885; add. Paris.

Nevin (Ethelbert) composed the piano suite "In Tuscany," the song writers; pupil of Lang and Emery, Boston, and of Klindworth and von Bülow, Berlin; taught in Boston, Paris, Berlin, Florence, Venice, then settled at Sewickley, near Pittsburgh, broken in health from excessive work. B. Nov. 25, 1862, Edgeworth, Pa.; d.

Feb. 17, 1901, New Haven, Conn.
New England Conservatory of Music, incorporated in 1870 by a special act of the Legislature of the State of Massachusetts, claims 1853 as the date of its origin, since in that year its founder, Dr. Eben Tourjée, first introduced into America the Conservatory system of musical instruction. In the year 1882, the growing needs of the institution led to the purchase of an estate on Franklin Square, which it occupied until the close of the school year, 1901-2, when it became necessary to seek more ample accommodation. With the opening of the school year 1902-3 the Conservatory took possession of its new building on Huntington Avenue, corner of Gainsborough Street. This building is constructed on the most approved modern plans, is fireproof, and is especially adapted to the needs of a school of music. On the first floor are the business offices, reception rooms, a few class rooms, the music store, and two auditoriums, the basement being given over to the printing-room, tuning department, and electric plant. The larger auditorium, Jordan Hall, is the gift of Eben D. Jordan, and seats over 1000 people.

and a half octaves up to f", and she the musical library and a large num-excelled in such roles as Susanna, ber of class rooms. The third floor Cherubino, and Amina. B. 1862; m. is devoted to class rooms and to the organ department. The Conservatory possesses a large library and museum. Students are given complete theoretical and practical training in preparacycles "In Arcady," "The Quest of tion for a professional career. More Heart's Desire" (posth.), a "Sketch than 70,000 students had been en-Book" of songs and piano music, rolled up to 1908, at which date "Water Scenes" for piano; ranked GEORGE W. CHADWICK was the with the foremost of American song director, Wallace Goodrich dean of the faculty, James C. D. Parker, class inspector, while the faculty included: Piano: Carl BAERMANN, David S. Blanpied, Charles F. Dennée, Alfred De Voto, J. Albert Jeffery, Edwin Klahre, Frederick F. Lincoln, F. Addison Porter, George W. Proctor, Carl Stasny, H. S. Wilder, Estelle T. Andrews, Lucy Dean, Harry N. Redman, Eustace B. Rice, Anna M. Stovall, Marie E. Treat, Jane M. Foretien. Organ: Henry M. Dunham, Wallace Goodrich, Homer C. Humphrey. Voice: Charles A. White, William H. Dunham, Armand Fortin, Percy F. Hunt, Arthur D. Babcock, Alice Mabel Stanaway, Pietro Vallini, Riccardo Lucchesi, Clara K. Rogers, Clarence B. Shirley, F. Morse Wemple, Clara Tourjée Nelson. *Languages*: Mme. Augusto Rotoli, Italian; Georg van Wieren, German; Camille Thurwanger, French. Stringed Instruments: Timothée ADAMOWSKI, Violin; Josef AD-AMOWSKI, 'Cello; Eugene Gruenberg, Violin and Viola; Felix Winternitz, Violin; Emil Mahr, Violin and Viola; Carl Peirce, Violin; Max O. Kunze, Contrabass. Wind and Other Instruments: Daniel Maquarre, Arthur Brooke, Flute; C. Lenom, Oboe; A. Vannini, Clarinet; L. Post, Bassoon; E. Schormann, French Horn; L. Kloepfel, Trumpet and Cornet; L. S. Kenfield, Trombone; Heinrich Schuëcker, Harp; Carl F. Ludwig, Tympani and Theory: Louis C. ELSON, Drums. David S. Blanpied. Harmony and Composition: George W. Chadwick, The smaller auditorium, seating over Wallace Goodrich, David S. Blanpied, 400, is used for lectures and pupils' re- Benjamin Cutter, Harry N. Redman, citals. It is equipped with a stage, Frank S. Mason. Sight-reading: SamPublic Schools; Charles F. Dennée, Piano, Sight-reading; Eugene Gruenberg, Violin Sight-reading; C. Lenom, Solfeggio; Eustace B. Rice, Solfeggio and Dictation. Superintendents of Normal Department: F. Addison Porter, Piano; Armand Fortin, Voice;

Eugene Gruenberg, Violin.

New Orleans was the first home of serious opera in America, although the people in Williamsburg, Philadel-phia, New York, and Boston had enjoyed performances of ballad opera before 1791, when the first theatre in New Orleans was opened by a company of players imported from France. The old Orleans Theatre, America's first opera house, was opened in 1813 with a joint stock company under the management of John Davis. A second theatre of this name, costing \$180,000, was built in 1818, and in that house many of the works of Rossini, Meyerbeer, Auber, and Mozart had their first American performance. E. P. PRÉVOST was one of the most notable of early conduct-The artists were brought over from France, and the opera was a favourite institution with cultured Creole society, as well as The Orleans Northern visitors. Opera House was destroyed by fire, erected for the Opera Association in 1859 by the architects Gallier & Then came the Civil Esterbrook. War, disorganization and impoverishment, and opera was discontinued until 1868, when a new opera association was formed, and a company assembled which opened with a per-"DINORAH," with formance of PATTI in the title rôle. It is to be regretted that since then the opera has experienced many vicissitudes. Paul Ahaiza and E. Calabresi, Placide Canonge, M. Charley, and other impresarios, while giving performproducing many works new to Amer-

uel W. Cole, Solfeggio, and Music in tours, the last of which was made in 1905-6, reflected no especial credit on a time-honoured institution.

> New Philharmonic Society gave concerts in London, 1852-79. Berlioz conducted the first season, and was succeeded in turn by Lindpaintner, Dr. Henry Wilde, and William Ganz.

New York, the largest city in the two Americas, naturally possessed in 1909 the greatest number of important musical institutions and societies. It was the seat of the rival METROPOL-ITAN and MANHATTAN opera houses, had in Carnegie Hall one of the most perfect large auditoriums in the world for choral and symphonic concerts, and in Mendelssohn Hall, owned by the MENDELSSOHN GLEE CLUB, one of the most beautiful concert rooms for chamber music and vocal and instrumental recitals. The plans of the New Theatre, then in course of erection, embraced a season of opera comique, in addition to a regular dramatic repertoire. too, were located the NATIONAL CONSERVATORY OF MUSIC, and many excellent private schools, the headquarters of the KNEISEL, FLON-ZALEY, and other concert organizawith tions, and the offices of the booking agencies by which the tours of foreign artists were arranged, and branches of 1868. Meantime, however, the present the chief instrument factories and pubbuilding on Bourbon street had been lishing houses of the whole world. New York's musical beginnings date back to 1751, when the "BEGGAR'S OPERA," already familiar to the Virginians who centred about Williamsburg, was first performed. Other ballad operas followed, and in 1791 Purcell's music to "The Tempest" was heard, but in musical development generally the city remained behind New Orleans and Boston. Versions of the "Barber of Seville," 1819, and "Nozze di Figaro," 1824, together with the activities of such managers as MAX MARETZEK, the STRAKOSCH brothers and Mozart's ances often highly meritorious and friend DA PONTE, and the singing of the GARCIA family, prepared the way ica, among others Reyer's "SIGURD," for the opening of Palma's opera were unable to secure a permanent house, Feb. 3, 1844, with "Puritani," financial success, and the northern the first exclusively lyric theatre in the

metropolis; and on Oct. 2, 1854, the ACADEMY OF MUSIC was opened with "Norma," the cast including Grisi and Mario. BERGMANN and THEODORE THOMAS were the pioneers in giving chamber music and orchestral concerts, and the musical progress of the community was soon proportionate with the growth of popu-New York Arion was, in 1908, one of the largest and most important German singing societies in the world, having a well trained chorus of 150 active members, Julius LO-RENZ, director, which gave concerts and operettas. Frank VAN DER STUCKEN was musical director for many years. The Arion was especially strong in its social features, and its annual masked ball was for many years the principal event of its kind in the city. New York Aschenbroedel Verein, with a membership of more than 800 musicians, maintained a clubhouse on East 86th Street. frequented by composers, conductors, and players alike, and was famous for its jollity and good fellowship. The first home of the Aschenbroedels, opened more than half a century ago, was in Fourth Street. The members took possession of their present quarters in 1894, and since then the organization maintained a steady growth. The Catholic Oratorio Society, having an active membership of 50, gave subscrip-The musical director tion concerts. in 1908 was C. de Macchi. New York Church Choral Society was organized, 1889, on plans drawn up by Richard Henry Warren, organist of St. Bartholomew's Church for the per-formance of sacred music under his direction. St. Bartholomew's choir was the nucleus, and singers were drawn from other churches for the

sional and post-graduate courses, and a special course in Public School Music. The financial basis of the Institute was an endowment of \$500,000 from James Loeb in memory of his mother, known as "The Betty Loeb Memorial Fund." It had a subscription for a term of years amounting to \$4000 per annum. and a guarantee fund in addition. Dr. Frank DAMROSCH, the director on the Institute's foundation, retained that office in 1908, when the faculty consisted of: Voice: William Nelson Burritt, Adriaan Freni, George Henschel, Wilfried Oswald Klamroth, Mme. Matja von Niessen-Stone, Miss Emma Cecilia Thursby, Mrs. Theodore Toedt, Mlle. Madeleine Walther. Piano: Miss Helena Augustin, William H. Barber, Miss Carolyn Harding Beebe, Forrest J. Cressman, Miss Agnes Gardner Eyre, Miss Elizabeth Gallagher, Arthur Hochmann, Miss Anna G. Lockwood. Miss Virginia Lucy, Miss Mary B. Merrill, Miss Henrietta Michelson, Miss Mabel Phipps, Mme. George Sang-Collins, Mrs. Allen Lewis Seymour, Sigismund Stojowski, Mrs. Thomas Tapper. Stringed Instruments: Arthur Agiewicz, Edouard Dethier, Mark Fonaroff, Carlos Hasselbrink, Franz Kneisel, Julius Roentgen, Louis Svecenski, Violin and Viola; William Willeke, 'Cello; Ludwig Manoly, doublebass. Orchestra: Caesare Addimando, Oboe; George Barrère, Flute; Hermann Hand, Horn; Henry Leon Leroy, Clarinet; Auguste Mesnard, Bassoon; J. Fred Sietz, Timpani; Sam Tilkin, Trombone; Vincent Fanelli, Harp. Organ: Gaston Dethier. Theory and Composition: Forrest J. Cressman, Daniel Gregory Mason, Percy Goetschius. Ear-training, Sightsinging, and Chorus: Miss Vernetta E. Coleman, Franklin W. Robinson, performances, which invariably took Frank Damrosch. Pedagogy and Pubplace in the churches and as religious lic School Music: Miss Vernetta E. functions. J. Pierpont Morgan and Coleman, Thomas Tapper, Frank Damthe late Rt. Rev. H. C. Potter were rosch. Languages: Mme. Marguerite president and vice-president. Insti- Merlin-Albro, Miss Bertha Firgau, Edtute of Musical Art, which entered on ward Grossman, Edoardo Petri. Lecits fourth year in 1908, provided for tures: William J. Henderson, Henry the instruction of "all lovers of music E. Krehbiel, Daniel Gregory Mason, who desire to study intelligently and Waldo Selden Pratt, Thomas Tapper. not superficially," as well as profes- The enrollment of students, 1907-8, amounted to 617. A circulating li-tablished at Cooper Union, 1892, by as the Deutscher Liederkranz. member of the North American Saengerbund, took part in the great Mendelssohn Festival, 1848; performed ZIMMERMANN," "CZAAR UND 1851, and in 1908 was among the oldest and most substantial of the German Singing societies of America, Heinrich Zoellmer, Dr. Paul Klengel, and Arthur Claassen. The ARION a dissension in this society, 1854. New York Manuscript Society was ican composers were performed. Ιt was reorganized 10 years later as The Society of American Musicians and Composers, and for a time gave public concerts, but soon reverted to the earlier plan of private concerts, was founded by Dr. Leopold Damrosch, new works.

brary of music was maintained at the Dr. Frank Damrosch. Since 1897 Institute's building, 53 Fifth Avenue. the union has given an annual con-New York Liederkranz was or- cert with a chorus averaging about ganized by Dr. Hermann E. Ludwig, 1000 voices. Dr. Frank Damrosch 1846, as the "Gesangverein der Social was elected director for life, 1906. Reformer," but was afterwards known New York People's Symphony Its Concerts were established by Franz purpose was the cultivation of Ger- Xavier Arens as a means of extending man part-songs for male voices. Dr. a knowledge and love of music among Ludwig was president until his death, the poorer classes of the East Side. 1856, by which time the society was From 1901 these concerts were given firmly established. It was an original at Cooper Union, the price of admission ranging from 10 to 30 cents. In almost every instance the audiences filled the hall to its utmost capacity. So great was the interest aroused that a group of philanthropic people established a guarantee fund by which the usefulness of the orchestra might with a membership of 1400, of whom be increased and the permanency of 150 were singers, the rest associates, these concerts assured. New York exclusive of a large women's chorus. Philharmonic Society had completed The directors since the beginning were: its 65th annual series of concerts in Krauskopf, Julius Hecht, Wilhelm 1908, at which time it was the oldest Müller, Weisheit, Agriol Paur, Theo- permanent orchestra in America, and dore Thomas, Arthur Mees, Edward the only one in which the financial Heimendahl, Reinhold L. Herman, management vested in the musicians themselves on a profit-sharing basis. The officers in 1908 were: Andrew Car-Singing Society was the outgrowth of negie, president; Richard Arnold, vicepresident; Felix F. Leifels, secretary; Henry P. Schmitt, treasurer; Wassily founded in 1889 and gave private Safonoff, conductor. The founders of concerts at which the works of Amer-the society were U. C. Hill, C. E. Horn, William Penson, and P. Maroncelli, and the officers chosen at the first election, April 23, 1842, were U. C. Hill, president; A. Reiff, vice-president; F. W. Rosier, secretary; A. Dodworth, treasurer; W. Wood, librarian. which were held monthly during the concerts were given in 1842-43 under season. New York Oratorio Society the batons of H. C. Timm, U. C. Hill, W. Alpers, A. Boucher, and 1873, and in 1908 had given 73 per- George Loder. The Fifth, Third, and formances of "The MESSIAH," be-Second of Beethoven's symphonies sides the first performance of many were given that season, the second On the death of Dr. half of each programme being devoted Damrosch, Walter Damrosch became to miscellaneous numbers, and from conductor, giving place in 1899 to his the high standard then set the society brother, Dr. Frank Damrosch. From has never departed. For a time varithree to four concerts were given each ous members of the society conducted year. The chorus usually numbered individual concerts, but in 1852-53 about 400 singers. New York Pec- Theodore Eisfeld was chosen conple's Choral Union was the out-ductor for the season. Among the growth of a sight-singing class es- musicians who subsequently filled the

post were: Carl Bergmann, Dr. Leo- H. Leroy played clarinet; pupil of de pold Damrosch, Theodore Thomas, Martini and Pessard, Paris Conserva-Adolph Neuendorf, Anton Seidl, and toire, and of Rose for clarinet. concerts were gradually increased un-Hall to accommodate new subscribers, when eight afternoon and eight evening concerts were given each season. the most part, the services given by the individual musicians during the first half century of the society's existence were largely the labour of love. Although the organization was finally placed upon a sound financial basis, \$216 was the highest dividend any member received in that period, and the individual compensation in one year amounted to \$17.50. New York entered upon its fifth season, 1907-8, was organized by Modest Altschuler for the purpose of making known the works of the New-Russian school. Cooper Union, but the auditorium proving too small, Carnegie Hall was secured for the later concerts. Mr. Altschuler's orchestra numbered 75, the repertoire was in the nature of a revelation to American music lovers, orary president. New York Sym- men in 1908, with Carl Hein as musi-SYMPHONY ORCHESTRA to give had its home in BROOKLYN borough. chamber music concerts. Barrere played flute; founded "the founded by Alexander Lambert, gave Societe Vent," Paris, where he played 11 under the direction of Carl Hein and years; solo flautist the Colonne con- August Fraemcke. These gentlemen Bordeaux; add. New York. Cesare degrees and diplomas. The American Addimando played oboe; taught In- Institute of Applied Music, formerly

Walter Damrosch. The number of Armentieres, France; add. New York. Herman Hand played French horn; til the growth of interest made it taught Institute of Musical Art; in necessary to secure the use of Carnegie early life soloist, Imperial Opera, Vienna, then of Metropolitan Opera House, New York; pupil of Josef Schandel. B. Vienna; add. New York. It may be added in conclusion that, for August Charles Mesnard played bassoon; prize pupil, Paris Conservatoire, and later soloist Lamoureux Concerts and Paris Opéra. B. Cognac. France; add. New York. New York Symphony Society was founded by Dr. Leopold Damrosch, 1878, who remained its conductor for life, and was succeeded by Walter Damrosch, who gave the society his exclusive attention as conductor from 1903-4, increased the Russian Symphony Society, which number of concerts, and employed 100 musicians. In 1907 Mr. Damrosch announced that a fund had been subscribed which placed his organization in the position of a permanent orches-The concerts were at first given in tra, that is to say, one in which the individual players found constant and exclusive employment. The nine symphonies of Beethoven were performed in chronological order during the season of 1907-8, and in Feb. of the latter year "EUGENE ONEGIN" was and many Russian artists, including produced in concert form, with orches-Scriabine, Petschnikoff and Lhévinne, tra, soloists, and chorus. New York made their debuts under the auspices United Singers, made up from the of this society, of which H. E. Baron membership of the numerous German Rosen, Russian ambassador, was hon- societies, had an active list of 1200 phony Quintette was organized, 1908, cal director. A second organization by five soloists of the NEW YORK of German singers bearing this name George The New York College of Music, Moderne d'instruments à complete courses in music in 1908 certs and Paris Opéra; pupil of Altes, were also directors of the New York Taffanel, and the Paris Conservatoire, German Conservatory of Music, where he won first prize, 1895. B. which was empowered by law to confer stitute of Musical Art; pupil of Buo-noma and Vecchione, Real Collegio gave instruction in all branches when di San Pietro à Magella, Naples. B. Kate S. Chittenden was dean of the Foggia, Italy; add. New York. Léon faculty which consisted of: William

Mason, Albert Ross Parsons, Harry Rowe Shelley, Paul Savage, Paul Ambrose, H. Rawlins Baker, Herwegh von Ende, Modest Altschuler, Kate S. Chittenden, William F. Sherman, Geo. Coleman Gow, McCall Lanham, Mary Fidelia Burt, Adrienne Remenyi von Ende, Fannie Greene, Daniel Gregory Mason, Elsa von Grave, J. Leslie Hodgson.

Nexus. L. A binding together. Niccolini (Nicolino Grimaldi) sang sopranist and later alto rôles with great success in London and Italy, 1694-1723; knight of the Order of St. Mark; librettist and poet. B.

Naples, 1673; d. after 1726.

Nichelmann (Christoph) composed 12 clavier sonatas and concertos and serenatas; became accompanist to Frederick the Great, 1744-56; pupil of Bach. B. Treuenbrietzen, Brandenburg, Aug. 13, 1717; d. July 20,

1762. Berlin.

Nicholl (Horace Wadham) composed 12 symphonic preludes and fugues for organ, a cycle of four oratorios, "Adam," "Abraham," "Isaac,"
"Jacob"; two symphonies, the symphonic poems "Tartarus," "Hamlet"; played organ Pittsburgh churches, 1871, then at St. Mark's, New York; taught at Farmington, Conn.; wrote on music: in early life organist at Dudley and Stoke on Trent, Eng.; pupil of his father and of S. Prince. B. Mar. 17, 1848, Tipton, near Birmingham; add. Farmington.

Nicholls (Agnes) sang sop. in English and American festivals and concerts, with occasional operatic appearances, the Dewman, Elvira, Woglinde, and Helmwige at Covent Garden, 1901-6; pupil Royal College of Music, London. B. Cheltenham, July 14, 1877; m. Hamilton Harty, July

15, 1904; add. London.

Nicholson (Charles) composed flute music; played flute London opera and concerts. B. 1795, Liverpool; d. Mar.

26, 1837, London.

Nicholson (Richard) composed the madrigal "Sing Shepherds all" for Nicholas; d. Jan. 19, 1898, Pau. "The Triumphes of Oriana," 1601; organist and first Heyther Professor of cise Dictionary of Musical Terms," Music at Oxford. B. 1595 or 96; d. 1639. 1884, "Frederic Chopin," 1888, "A

Nicht. Ger. Not.

Nicodé (Jean Louis) composed "Das Meer," symphony for orchestra, organ, male chorus, and soli; "Marie Stuart," "Die Jagd nach dem Glück," "Gloria" for orchestra, organ, harps, male chorus, and boys' voices; symphonic variations for orchestra, sonata for piano, sonato for 'cello, song cycles, etc.; played piano, taught Dresden Conservatory, directed Philharmonic concerts; founded the Dresden "Neustadt Chorgesangverein," of which he retained the direction from 1893; pupil of his father, of Hartkass, and of the Neue Akademie der Tonkunst. B. Jerczig, German Poland, Aug. 12, 1853; add. Dresden.

Nicolai (Carl Otto Ehrenfried) composed "Lustige Weiber von Windsor" or "MERRY WIVES OF WIND-SOR," and "Enrico Secondo," "Il Templario," "Odoardo," "Die Heimkehr des Verbannten," operas which attained less success; founded the Vienna Philharmonic Society, 1842; conducted the Vienna court opera and the Berlin court opera and Domchor; pupil at first of his father, a singing master, then of Zelter and Klein, and finally of Baini during a sojourn at Rome as organist of the Prussian ambassador. Besides the operas enumerated, Nicolai composed a symphony, a requiem, a Te Deum, and many songs. B. June 9, 1810, Königsberg; d. May 11, 1849, Berlin.

Nicolai (Dr. Philip) composed and wrote the chorales "Wachet auf ruft uns die Stimme," "Wie schon leuchtet uns der Morgenstern," published in his "Freudenspiegel des ewigen Lebans," Frankfort, 1599; pastor of Lutheran churches. B. Aug. 10, 1556, Mengeringhausen, Waldeck; d. Oct.

26, 1608, Hamburg.

Nicolini (Ernest) sang ten. in opera, debut, 1857, Paris Opera Comique, later appearing with Patti, whom he married, Aug. 10, 1886; pupil of the Paris Conservatoire. B. Feb. 23, 1834, St. Malo; son of the innkeeper

Niecks (Frederick) wrote "Con-

History of Programme Music from the 16th Century to the Present Time," 1907, "The Nature and capacity of Modern Music"; lectured; Reid Professor Edinburgh University; Dr. Mus., Dublin; in early life concert violinist; pupil of his father and of Langhans, Grünewald, Auer, and Tausch. B. Düsseldorf, Feb. 3, 1845; add. Edin-

burgh.

Niedermeyer (Louis) established the Paris music school which bore his name; composed masses and other church music, the operas "La casa nel bosco," Paris Théâtre des Italièns, 1828, "Stradella," "Marie Stuart," which contained the popular "Adieu à la France," "Robert Bruce," "La Fronde," 1853, "Le Lac," and other songs; wrote "Methode d'accompagnement du Plain Chant," 1855; pupil of Moscheles and Förster, Vienna, Fioravanti, Rome, Zingarelli, Naples. B. April 27, 1802, Nyon, Switzerland; d. Mar. 14, 1861, Paris.

Niederrheinische Musikfeste, or Lower Rhine Music Festivals, were established on the plan of the Thuringian Festival of 1811, given by Dr. BISCHOFF, and are held triennially, and in rotation at Düsseldorf, Aix-la-Chapelle, and Cologne. The first took place at Elberfeld, 1817, Johann Schornstein conducting, and the next three were held alternately at Elberfeld and Düsseldorf, but from 1827 the order of rotation above given has been maintained, except when interrupted by political disturbances. Mendelssohn, Hiller, Schumann, Otto Goldschmidt, and Tausch were conductors.

Niederschlag. Ger. Accented por-

tion of a measure.

Niedt (Friedrich Erhardt) wrote a valuable work on theory published as "Musikalische Handleitung," Hamburg, 1700-10; notary public of Jena. D. about 1717, Copenhagen.

Niemann (Albert) sang ten. in opera at Bayreuth under Wagner, in New York, Paris, and London, Berlin opera, 1866-88; chamber singer to the German Emperor. B. Erxleben, Magdeburg, Jan. 15, 1831; retired, 1888.

Nietzsche (Friedrich) wrote "Rich-

composer's praise, and "Nietzsche contra Wagner," attacking him, the philosophical work "Also Sprach Zarathustra," to which title Strauss composed a symphonic poem. B. Oct. 15, 1844, Rocken, near Lutzen; d. insane, Aug., 1900, Basle.

NILSSON

Night Dancers. Edward J. Loder's two-act romantic opera, to book by G. Soane, based on the ballet "Giselle." was first performed Oct. 28, 1846, at the Princess Theatre, London.

Nikisch (Arthur) became one of the foremost of the world's conductors; played piano admirably; composed a symphony in D minor, a violin concerto, a "Christnacht" cantata with orchestra, songs. Son of the head accountant on Baron Sina's estate in Hungary, Nikisch displayed a talent for music at three, studied piano and theory with F. Prochazka at six, wrote out the piano score overtures of "William Tell" and "Barbière" at seven after hearing them played once; made his debut as a pianist at eight, and entered the Vienna Conservatory at 11, pupil of Hellmesberger, Schenner, and Dessoff. At 13 he won the gold medal for composition with a string sextet, the first prize for violin playing, and the second prize for piano playing. After playing with the first violins under Wagner at the dedication of the Bayreuth Festspielhaus, he entered the Vienna court orchestra; then joined the Leipsic opera, and became conductor, 1879, where he remained 10 years. For four years from 1889 he was conductor of the Boston Symphony Orchestra, then returned to Europe as conductor of the Budapest Opera, and on the retirement of Reinecke, conductor at the Gewandhaus, Leipsic, a post he retained in 1908. He was then also conductor of the Berlin Philharmonic Orchestra, which made numerous visits to other European capitals. B. Oct. 12, 1855; m. the singer Amelie Heusner; add. Leipsic.

Nilsson (Christine) sang sop. in opera, debut as Violetta, 1864, at the Paris Théatre Lyrique, possessed a range of from g to d", excelling in ard Wagner in Bayreuth," full of that such rôles as Marguerite, The Countess, Mignon, Elsa, and Elvira; favourite at the principal European opera houses and in America, where she toured several seasons, beginning 1870, under management of Maurice Strakosch; pupil of Baroness Leuhusen, F. Berwald, and Wartel. B. Wexio, Sweden, Aug. 20, 1843; m. Auguste Rouzeaud, 1872, and on his death, Count Casa di Miranda, 1887; retired, 1891.

Interval of two oc-Nineteenth. taves and a fifth; LARIGOT or organ stop at that interval from the diapason.

Ninna or Nanna. It. Cradle song. Ninth. Interval of an octave and a second.

Ninth, Chord of the Major. Also called the Added Ninth, because composed of a chord of the dominant seventh with the addition of the ninth, consists of thirds starting with the dominant of the scale, and has five tones and therefore four inversions.

Ninth, Chord of the Minor. Composed of a dominant, its major third, major fifth, minor seventh, and minor ninth, is especially valuable for the easy modulations it affords. The dominant is usually omitted in inversions, which consist, therefore, of a combination of minor thirds.

Ninth, Chord of the Suspended, is a chord of the ninth on the tonic, often used as a prepared discord.

Nisard (Theodore) wrote on archæology and theory; edited collections of Plain Song; ordained priest, 1835; organist St. Germain, Paris, 1842. B. Jan. 27, 1812, Quaregnon, Belgium, real name Theodule Eleazar Xavier Normand; d. after 1854.

Nissen, von (Georg Nicolaus) wrote a biography of Mozart, whose widow he married; chargé d'affaires of Denmark at Vienna. B. Jan. 22, 1761, Hadersleben, Denmark; d. Mar. 24, 1826, Salzburg.

Nixon (Henry George) composed five masses, other church music; played organ Southwark Cathedral, having previously officiated at other Roman Catholic churches. B. Feb. 20, 1796, Winchester; d. 1849, London. James Cassana played violin; one of the thir- NINTH.

a teen children of HENRY GEORGE. B. 1823; d. 1842, London. Henry Cotter composed the symphonic poem "Palamon and Arcite," the overture "Titania," songs, chamber music; played organ in London churches. B. 1842, London; son of HENRY GEORGE; add. London.

Nobile. It. Noble.

Nobilità, con, or Nobilmente. It. With nobility.

Fr. NOTTURNO. Nocturne.

Portion of the HORÆ Nocturns. CANONICÆ sung during the night

Nodal Lines, showing the points at which there is least vibration, are formed by sand when scattered over vibrating membranes or plates.

Node. Portion of a vibrating body which remains in a state of rest.

Nodus. "Knot," a puzzle L. CANON.

Nodus Salomonis. Pietro Valentini's canon, described in Kircher's "MUSURGIA," was intended to be sung by 24 choirs with a total of 96 voices, but, as Kircher points out, the number might be increased to 12,200,000.

Noël. Fr. Christmas carol.

Nofre. NEFER.

Nohl (Carl Friedrich Ludwig) edited letters of Mozart and Beethoven; wrote "Life of Beethoven," "Gluck and Wagner," works of Mozart and Beethoven; taught music and æsthetics, Heidelberg University. B. Dec. 5, 1831, Iserlohn, Westphalia; d. Dec. 16, 1885, Heidelberg.

Noire. Fr. "Black," quarter note or crotchet.

Noise. In modern usage the antithesis of music, but in obsolete English often employed as its synonym.

Nola, da (Domenico) composed madrigals, villanelle; chapelmaster at the Church of the Annunziata, Naples; real name Don Joan Domenico del Giovane. B. about 1525, Nola, Naples; d. after 1564.

Nomos. Gr. Song. Non. It. Not, no. Nona. It. NINTH.

Nonenakkord. Ger. Chord of the

Nones. HORÆ CANONICÆ.

struments or voices.

Nonetto. It. NONET.

Charles F. Nonne Sanglante. Gounod's five-act opera, to book by Scribe and Delavigne, based on Lewis's "Monk," was first performed, Oct. 18, 1854, at the Paris Grand Opera.

Non Nobis Domine. Celebrated perpetual canon supposed to have been composed by William Byrd, and sung in England after public dinners.

Nonuplet. Group of nine notes played in the time of six or eight.

Noordt or Noorth, van (Anthony) composed psalm tunes and six organ fantasias in tablature, published at Amsterdam, 1659, where he was organist of the Nieuwe Kerk.

Norcome (Daniel) composed the madrigal "With angel's face and brightness," published in "The Triumphes of Oriana," 1601; was lay clerk at St. George's, Westminster, but on conversion to the Roman Catholic faith joined the Viceregal chapel at Brussels. B. 1576, Windsor; d. Brussels after 1641.

Nordica (Lillian Norton) sang sop. rôles in opera, debut April 30, 1879, Brescia, as Violetta in "Traviata," afterwards adding such parts as Lucia, Elvira, Aïda, Selika, Elsa, Susanna, Isolde, and the Brünnhildes, appearing at the chief operas of Europe, at the Metropolitan, New York, 1893, 1905, when she headed the sop. forces at the Manhattan Opera House, retiring in the midst of the season of 1907-8 to devote herself to concert engagements, in which she had achieved success in both England and America. Pupil of O'Neill at the New England Conserva-Handel Society, at the Thomas con-

The last division of the 12, 1859; m. Frederick Gower, 1882, after his death the singer Zoltan Dome, Nonet. Composition for nine in- whom she divorced, 1906; add. New York.

> Nordisa. F. Corder's three-act romantic opera, to his own book, was first performed Jan. 26, 1887, at Liverpool by the Carl Rosa Opera Company.

> Nordraak (Richard) was the friend and co-labourer of Grieg in collecting and editing Norwegian folk music; composed incidental music to Björnson's "Mary Stuart" and "Sigurd Slembe." B. June 12, 1842, Christi-

ania; d. Mar. 20, 1866.

Norma. Vincenzo Bellini's two-act opera, to book by Romani, was first performed Dec. 31, 1831, Milan, and later with complete success in all the principal opera houses of the world. The scene is laid in Gaul, shortly after the Roman conquest. The Druids enter with their chief, Oroveso, who tells them the high priestess Norma will soon appear to cut a branch from the sacred tree, which is to be the signal for the destruction of the Romans. The high priestess has secretly married the Roman proconsul, Pollione, by whom she has two children. The Roman has not been faithful, but plans a flight to the imperial city with Adalgisa, one of the temple virgins. Instead of declaring war against Rome Norma counsels peace, declaring that the time has not yet come for success in war, and then cuts some mistletoe which she offers in sacrifice to the goddess of the Moon. A love scene between Pollione and Adalgisa follows, and the young priestess seeks Norma, begging to be released from her vows that she may go away with her lover. Norma grants her prayer, but when Pollione is pointed out as the lover she tory of Music, she soon became a church is filled with wrath, and, on learning singer, appeared with the Haydn and the truth about Pollione, Adalgisa joins in denouncing him. Norma's certs, visited England as soloist of dwelling is shown in the second act. Gilmore's band, and then studied in The priestess enters, determined to kill Milan with Sangiovanni. In 1908 her children, but maternal affection is Mme. Nordica (stage name) announced too strong, so she resolves to place them her intention of establishing an in Adalgisa's care, and to expiate her "American Bayreuth" at her estate fault on the funeral pyre. Adalgisa on the Hudson River just above New dissuades her, declaring that Pollione York City. B. Farmington, Me., May will return, penitent for his misdeeds.

But Pollione, madly in love, attempts organ Christ Church Cathedral, Ox-Norma enters, summons the Druids by striking on the sacred shield, and declares war. Pollione is captured before he can leave the temple. Norma offers, if he will renounce Adalgisa, to permit his escape. He refuses, and she threatens to denounce Adalgisa, but, overcome by pity, confesses her own guilt. Such heroism arouses Pollione's earlier passion, and he ascends the funeral pyre with her. The original cast included: Norma, Mme. Pasta, sop.; Adalgisa, Mme. Grisi, sop.; Pollione, Donzelli, ten. The principal musical numbers are: Act I: "Meco all' altar di Venere," Pollione; "Casta diva," Norma; "Ah! bello a me ritorno," Norma; "Sgombra è la sacraselva," Adalgisa; "Va, crudele," Pollione; "Perdoni e ti compiango," Norma and Adalgisa. Act II: "Deh! con te li prendi," Norma and Adalgisa; "Guerra, guerra," Norma; "In mia mano al fin tu sei," Norma; "Qual cor tradisti," Pollione.

Norma Trio was organized in March, 1906, for the purpose of giving chamber music concerts, and had booked a number of engagements for New York and vicinity for the season of 1908-9. The members in that season were: Norma Sauter, who played violin; pupil of H. von Danieck and Franz Kneisel. B. N. Y., June 22, 1886; niece of S. S. SAUTER. Cora Sauter, who played 'cello; pupil of Karl Grienauer and Leo Schulz. April 10, 1888; sister of NORMA; add. New York City. Harriet Bacon Macdonald, who played piano; pupil of James M. Tracy and Carl Baermann. B. Nov. 27, 1865; m. April, 1893; add. New York City.

Normal Pitch. Standard PITCH. Normalton, Ger. Normal PITCH. Normaltonart. Ger. The normal or natural key of C major and its relative minor A.

Norman (Barak) made instruments in partnership with Nathaniel Cross, London, 1688-1740.

Norris (Thomas) composed an-

to tear Adalgisa from the altar. ford; in boyhood chorister Salisbury Cathedral, and ten. singer in later life. B. 1741, Mere, near Salisbury; d. 1790. London.

Norris (William) composed anthems, an "Ode to Saint Cecilia's Day," a service; master of choristers, Lincoln Cathedral; in boyhood a chorister in the Eng. Chapel Royal. D. about 1710.

North (Francis, Lord Guilford) wrote "A Philosophical Treatise on Music," 1677; Lord Keeper, but an excellent amateur musician. B. 1637, Kirtling, Cambridgeshire; d. Sept. 5, 1685. The Hon. Roger wrote "Memoires of Music," sketching the history of this art from the time of the Greeks to 1728 (posth., 1846); became Attorney-General to James II of Eng. B. Sept. 3, 1653; brother of LORD GUILFORD; d. Mar. 1. 1733.

Norwich Festivals were held as early as 1770, but as a triennial event date from 1824. The conductors have been Sir George Smart, Sir Julius Benedict, and Alberto Randegger. Many works by English composers have had their first performance at these concerts.

"Note," as Bianca, Nota. It."white," or half note; Buona, accented note; Cambita or Cambiata, passing note; Caratteristica, leading note; Cattiva, unaccented note; Contra Notam, COUNTERPOINT; Coronata, holding note; d'Abbellimento, grace note; di Passaggio, passing note; di Piacere, grace note used optionally; Quadrata, Plain Song note; Scolta, staccato note; Sensibilis. leading note; Sostenuta, sustained note.

Notation is the term employed for those systems of symbols whereby compositions in music may be permanently recorded. Music is the only universal language, and the notation now universally used has resulted from a process of evolution no less gradual and complex than that of language itself. The ALPHABET which suffices to record thems, six symphonies, glees, catches, such ideas as may be expressed in words overture to "The Tempest"; played is obviously unfit to suggest pitch, rhythm, the combination and duration of tones, to say nothing of the rhetorical graces and shades of expression without which music becomes mechanical and tedious. If any man shall invent a system whereby full scores can be more easily read than the examples here reproduced, he will be a public benefactor. Meantime it is important that the difficulties of the present system be not exaggerated. In the keyboard of the piano and other instruments having Equal TEMPERAMENT, the Octave, that is to say the range of tones between the tone resulting from any given number of vibrations, and the tone which results from double that number of vibrations, is divided into twelve nearly equal semitones. There is a difference between A sharp and B flat when correctly played on instruments of the violin family, or sung, but where Equal Temperament prevails this difference is only theoretical, a compromise of both semitones sounded by a black key, serving for each. The first step in the nota-

NOTATION

tion of pitch is the Staff , which

consists of five straight horizontal lines. If the range of tones to be noted shall exceed those which can be represented on or between these five lines, or immediately below the lowest or above the highest

line, Ledger Lines are added.

Since it is more convenient to record tones without resorting to Ledger Lines, a Clef is employed to accommodate the compass of voices and instruments to the staff, of which several varieties are

employed. The C Clef stands

for c' (Middle C), no matter what its position on the staff may be. Whatever line it grips represents c', and when it occurs on the first or lowest line it is called the Soprano or Discant Clef; on the third line it becomes the Alto Clef: and on the fourth line the Tenor Clef. The most important Clefs are the G or Treble Clef, which is always placed on the second line, and the F or Bass Clef, both of which are essential to the notation of music for the piano. The staff modified by the G Clef represents the following tones:



Modified by the F Clef, the Staff represents:



A single Ledger Line for c' is sufficient to bring these two registers together. The Staff may be thus compared to a ladder, the rungs and spaces of which indicate the height or depth of a tone. But the tones indicated by the Staff are whole tones or natural tones, such as those sounded on striking only the white keys of the piano. The semitones are indicated by the Sharp (#), which when prefixed to a note raises its value one semitone; the Flat () which lowers the note to which it is prefixed by a semitone; and the Natural (1) which cancels the effect of either a Sharp or a Flat. The Double Sharp (x) raises the value of a note two semitones; the Double Flat (22) lowers its value two semitones; and the double chromatics are cancelled by the Natural in combination with the Sharp (#) or Flat (#). Sharps, Flats, and Naturals occurring occasionally in notation are called Accidentals. Only the Natural key of C can be represented without the use of accidentals, however, and to avoid the endless repetition of these characters throughout a composition in the other keys, it is customary to group either the Sharps or Flats necessary to a given key after the Clef, indicating that the notes which follow are to be modified accordingly until further These groups of Sharps and Flats indicating the key are called the Signature, and the signatures of the various keys are as follows, the signature of a major key serving also for that key's relative minor, although the tonic of the minor key is a minor third below that of

the major:
$$C\left(\begin{array}{c} \\ \\ \end{array}\right)$$
; $G\left(\begin{array}{c} \\ \end{array}\right)$; $C\left(\begin{array}{c} \\ \end{array}\right)$;

characters which have now been given are the only ones now used to represent pitch. The duration of a tone is indicated by the shape of the note employed, and there is a mark of silence or Rest for each note. The longest note now used is the Breve () which is almost obsolete; then the Whole Note or Semibreve (\bigcirc) , half as long as the Breve; the Minim or Half Note (); the Crotchet or Quarter Note (1); the Quaver or Eighth Note (1); the Semiquaver or Sixteenth Note Demisemiquaver or Thirty-second Note the Hemidemisemiquaver or Sixty-fourth Note The eight Rests

corresponding to these notes are (II), (=), (=), (2), (7), (7), (7), (7), (7)The actual duration of a note, however, is again modified by tempo, a thing which the METRONOME now renders "M.M. $\Gamma = 100$ ", for example, would indicate that quarter notes are to be played at the rate of 100 per minute. Verbal directions regarding tempo, such as ANDANTE, ALLEGRETTO, AL-LEGRO, etc., without such Metronome marks, are highly indefinite. Tempo has already been used as meaning speed, for which the Italian word Movimento would seem a better term; but it also means TIME or RHYTHM. The unit

of rhythm is the MEASURE, which is the space enclosed between two Bars

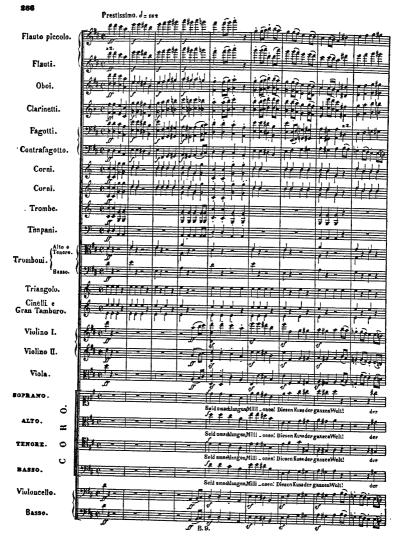
, and contains a given number of BEATS determined by the Time

Signature. In modern notation the

Semibreve or Whole Note is the common length of a Measure, and it may be indicated by \overline{C} , which means that the Measure includes one Semibreve or its equivalent, or \(\frac{1}{2}, \text{ which means that there} \) are four beats, each of the value of a Crotchet. The signature for Alla Breve Time is C with a perpendicular line drawn through it $(\overline{(1)})$, or $\frac{2}{2}$, which formerly had four minims to the Measure with two beats. So-called A Cappella time has the same signature. For all other Time Signatures fractions are employed, the upper figure giving the number of beats to the measure, the lower the value of the notes or their equivalents. Rhythms which are divisible by two are called Duple or Common Time. Included in this heading are the found: $\frac{6}{2}$, $\frac{6}{4}$, $\frac{6}{8}$, $\frac{6}{16}$, $\frac{12}{4}$, $\frac{12}{8}$, $\frac{12}{16}$, Rhythms which are divisible by three are called Triple Time. The figure 3 serves as a time signature for I as well as the fraction. Other varieties of Triple Time are: $\frac{3}{5}$, $\frac{3}{5}$, $\frac{3}{5}$. Compound Triple Times are: $\frac{3}{5}$, $\frac{3}{5}$, $\frac{1}{15}$, $\frac{5}{5}$, and $\frac{5}{5}$. For the notation of Pitch in the body of this work by means of ACCENTS, see Table of Abbreviations or C. Definitions of all abbreviations will be found under their proper titles. Numerals are employed to indicate, besides Time, FINGERING, CHORDS; and in such combinations as 4-tette, Quartet; I-ma, Prima; Man. 1., Great Organ; Man. 2., Choir Organ; and Sva., OTTAVA. The following signs in notation are defined under their proper titles: DOT ('); STACCATO (1); FERMATA, (^); Mezzo STACCATO (,,); MARTEL-LATO (||), BIND, TIE, or SLUR; `); Mezzo LEGATO, TENUTO or PESANTE (-); Forte TENUTO, (-); Thumb in FINGER-ING. (* or +) PRESA, $(*S \cdot \text{ or } :S:)$;

REPEAT

CLASSIC ORCHESTRATION

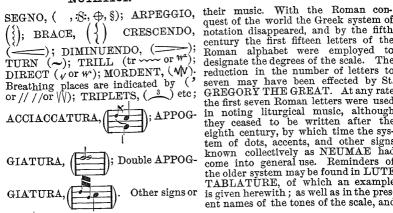


Page from the last movement of Beethoven's Ninth or "Choral" Symphony, the words being from Schiller's "Ode to Joy." Full score, reproduced by courtesy of Breitkopf & Härtel.

MODERN ORCHESTRATION

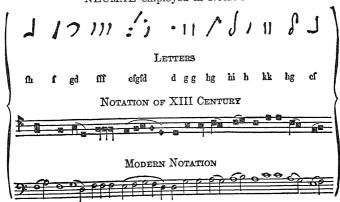


Page from the last act of Debussy's "Pelléas et Mélisande," showing the beginning of the Finale. Condensed score, reproduced by courtesy of A. Durand & fils.



quest of the world the Greek system of notation disappeared, and by the fifth century the first fifteen letters of the Roman alphabet were employed to designate the degrees of the scale. The reduction in the number of letters to seven may have been effected by St. GREGORY THE GREAT. At any rate the first seven Roman letters were used in noting liturgical music, although they ceased to be written after the eighth century, by which time the system of dots, accents, and other signs known collectively as NEUMAE had come into general use. Reminders of the older system may be found in LUTE TABLATURE, of which an example Other signs or is given herewith; as well as in the present names of the tones of the scale, and

NEUMAE employed in Notation



music, (*, +, +) mean release dam- pose of ACCENTS admirably, and likeper pedal; (|W|, |) show where wise showing the number of notes to be

music, (w) means up bow; (down melodies by rote and tradition. Toward bow, etc. The notation of Greek music the close of the eighth century, abbrewas accomplished by means of the let- viations for tempo and expression first ters of the alphabet arranged in conven- came into use, and manuscripts pretional forms, upright, inverted, or served by the Roman Catholic Church slantwise, which served well enough show the first trace of the present sysfor the record of melodies, although the tem of notation about 900. A red line system was complex and would have occurs in these manuscripts, drawn

characters are sometimes employed for of the clefs. The Neumae in themselves, special instruments. Thus in organ however, while serving their original pursung to a given portion of text, failed to pedal is to be pressed and released; indicate pitch, and were at best, thereheel and toe. In violin fore, merely aids to the memory of the singers, who were required to learn the been useless had the Greeks harmonized above the text and marked F. All neu-

mae placed on this red line were then vocal part is given above the instrumenunderstood to represent f, while such as appeared above the line were of higher pitch, and those below the line, of lower The next advance in notation was the addition of a second line, this time of yellow, to indicate c'. HUC-BALD, a monk of St. Amand in the present day notation in music. tenth century, invented a staff of many lines in which the spaces indicated the tones and semitones of the scale, the text being written in the spaces. He complicated his system by reverting to the Greek tetrachordal characters, and it soon fell into disuse. Early in the eleventh century, GUIDO of Arezzo either invented the four line staff or adapted the idea from some other churchman, whereon as with us, notes were written on both lines and

tal accompaniment, and the parts are united by bars. A page from Beethoven's NINTH SYMPHONY, full score, and a page from Debussy's PELLÉAS ET MELISANDE, are here reproduced as interesting specimens of classic and

Note. Character representing a musical tone; hence the tone represented: Notazione Musicale. It. Musical

NOTATION.

Notker ("Baebulus") wrote on Plain Song and the Roman letters used in notation, essays reprinted by Gerbert; monk of St. Gall and composer. B. about 840; d. 912.

Notot (Joseph) composed four symphonies, three piano concertos, so-



spaces. By the thirteenth century the fifth line was added, and the neumae had begun to disappear before the Large, the Double Long, the Long and the Breve, prototypes of the notes now in use. The next important step in the development of notation was the adoption of the Bar from Lute Tablature, and with it a more definite rhythmic form than had been possible or indeed needful in earlier notation. came the abandonment of the church MODES for the modern Major and Minor Scales, since which time the tendency has been to simplify as far as possible whatever difficulties remained in Thus the the recording of music. GRACES which proved so troublesome to students a few generations ago have nearly all become obsolete. The first full score of record is that of Peri's

natas; played organ, Arras and Paris; settled in London on outbreak of French Revolution; pupil of Leclerc. B. 1755, Arras; d. England.

Nottebohm (Martin Gustav) wrote "Beethoveniana" and other valuable works on that composer and on Schubert; edited Bach, Handel, Mozart, Beethoven, Mendelssohn. B. Nov. 12, 1817, near Arnsberg, Westphalia; d. Oct. 29, 1882, Gratz.

Notturno. It. At first a serenade, the name is now indiscriminately applied to compositions of quiet, simple style. Developed by John Field on lines further taken up by Chopin.

Notula. L. Notes employed in writing ligatures.

Nourrit (Louis) sang ten. in opera, "Euridice," 1600. In that work the debut as Renaud in "Armide," Paris Opéra; prize pupil Paris Conservatoire. B. Montpellier, Aug. 4, 1780; d. Sept. 23, 1831. Adolphe sang ten. in opera, creating such rôles as Masaniello, Arnold in "William Tell," Eleazar in "La Juive," debut 1821, Paris Opera; wrote libretti of ballets; taught Paris Conservatoire; pupil of his father, LOUIS, and of Garcia. B. Mar. 3, 1802, Paris; killed himself, Mar. 8, 1839, Naples.

Noursingh. East Indian horn or

trumpet.

Novacek (Ottokar) composed three string quartets, six songs to words by Tolstoi, two concerto caprices for piano and eight for violin and piano, Perpetuum Mobile for violin with orchestra, Bulgarian dances for violin and orchestra; played violin under Nikisch, Boston Symphony Orchestra, solo viola, Damrosch orchestra; in early life violinist with Gewandhaus orchestra and viola with Brodsky quartet; pupil of Schradieck and Brodsky; won Mendelssohn prize, Leipsic Conservatory, 1885. B. May 13, 1866, Fehertemplom, Hungary; d. Feb. 3, 1900, New York.

Novák (Vitezslav) composed songs, choruses, chamber music, overtures, the symphonic poems "Eternal Longing" and "On the lofty Tatra"; pupil of Prague Conservatory. B. Dec. 5, 1870, Kamenitz, Bohemia; add.

Prague.

Novelletten. Title given to his

piano soli, Op. 21, by Schumann.

Novello (Vincent) founded the publishing house of NOVELLO & CO., London, 1811; composed masses, motets, the "Infant's Prayer," a song for the boy chorister, which sold 100,000 copies; collected and edited classic music; helped found London Philharmonic Society; played organ, piano; in boyhood chorister in the Sardinian Chapel, London. B. Sept. 6, 1781, London; d. Aug. 9, 1861, Nice. Cecilia sang in opera; pupil of Mrs. Blane Hunt. Daughter of VIN-CENT; d. June 20, 1890, Genoa. Clara Anastasia sang sop. in opera, debut at Padua, 1841; but retired two years later on her marriage to Count Almaviva by means of the page Cheru-Gigliucci; pupil Paris Conservatoire. bino, to whom the Countess pays many

B. June 10, 1818, daughter of VIN-CENT; d. March 12, 1908, Rome. Mary Sabilla sang sop.; translated works on theory into English; daughter of VINCENT. D. Jan. 8, 1904, Genoa. Joseph Alfred continued the publishing business established by his father, VINCENT; sang bass. B. Aug. 11, 1810; d. July 16, 1896, Genoa.

Novello & Co., founded in 1811 by VINCENT NOVELLO, at first made a specialty of publishing sacred music, then began to issue editions of the classics at popular prices. Henry Littleton, who had been connected with the firm since 1841, was admitted to partnership, 1861, became sole proprietor five years later, and in 1867 acquired the copyright of Mendelssohn's works by buying the business of Ewer & Co., when the house adopted the style of Novello, Ewer & Co. Mr. Littleton died May 11, 1888, and was succeeded by his two sons.

Noverre (Jean Georges) composed ballets for the courts of Würtemberg, Vienna, Paris, producing his "Les Noces de Thetis" and "Iphigenie in Aulide" in London after the French Revolution; said to have invented the "ballet d'action"; wrote on dancing, and was dancing master to the Imperial family at Vienna; knight of the Order of Christ. B. April 29, 1727, Paris; d. about 1810.

Nowell. Old English for NOEL.

Nozze di Figaro. Wolfgang Amadeus Mozart's four-act opera buffa, to book by da Ponte after the Beaumarchais comedy, "Le Mariage de Figaro," was first performed May 1, 1786, at the Vienna National Theatre, and, though soon withdrawn there, has remained one of the best loved works of its class throughout the world. The first part of the adventures of the illustrious Figaro are given in the "BARBER OF SEVILLE." Almaviva, somewhat wearied of his lovely countess, makes love to her maid, Susanna, with whom Figaro is deeply enamoured. Susanna and the Countess conspire to arouse the jealousy of attentions. They are completely successful in this, but the Count is none the less determined to exercise his seigneurial rights over Susanna, and Figaro is equally determined to keep Susanna for himself. Meantime matters are complicated by Bartolo, who has been rejected by Susanna, and Marcellina, who holds a written promise of marriage from Figaro. They unite to prevent the happiness of their faithless loves. The Count is delighted at having an excuse for forcing Figaro to marry any one other than Susanna, but Figaro proves that he is really the son of Bartolo and Marcellina, and has a happy reunion with his long lost parents. The Count tries to rid himself of Cherubino by giving him a captain's commission and sending him to the wars. The Countess and Susanna disguise the page in women's clothes, but, although the Count recognizes him, he has received a note from Susanna appointing a meeting, and does nothing to prevent the long delayed marriage ceremony at which Figaro and Susanna and Bartolo and Marcellina are united. The final act represents a garden at night. Susanna and the Countess have exchanged clothing. The Count mistakes his wife for Susanna; the page, who has tried to flirt with the Countess, whom he believes to be Susanna, consoles himself with Barberina, and Figaro, mad with rage, is delighted when he finds that the supposed Countess is really his Susanna. Finding Figaro with the woman he assumes to be his wife, the Count calls for lights, the women unveil, the Count humbly supplicates pardon for his conduct, the Countess graciously consents to be reconciled to her husband, and, of course, Figaro and Susanna are left to their happiness. The music reveals Mozart at his best, and in writing of the first visited Buffalo on business connected performance, Kelly records: "Never with the Pan-American Exposition, was there a greater triumph." The met Nuno, and on his return to Mexoriginal cast included: Almaviva, ico, began an agitation for the com-Mandini, bar.; Figaro, Benucci, bass; poser's recognition. The newspaper Basilio and Don Curzio, Occheley "El Plis" lent its aid, and in Sep-(Michael Kelly), ten.; Cherutember, 1901, the veteran musician bino, Mandini, sop.; the Countess, made a triumphal tour of Mexico, was

Marcellina, Bussani, mez. sop.; Barberina, Gottlieb, sop. The chief numbers are: Act I: "Se vuol ballare, Signor Contino," Figaro; "La Vendetta," Bartolo; "Non so più cosa son," Cherubino; "Cosa sento? tosto andate," Almaviva, Basilio, Susanna; "Non più andrai," Figaro; Act II: "Porgi amor," the Countess; "Voi che sapete," Cherubino; "Venite inginoc-chiatevi," Susanna; Act III: "Cru-del! perche finora," Almaviva and the Countess; "Riconosci in questo amplesso," sextet; "Dove sono," the Countess; Canzonetta "Sull' aria" (Zephyr duet), the Countess and Susanna; "In quegl' anni," Basilio; "Ecco la marcia," Figaro; Act IV: "Deh, vieni, non tardar," Susanna.

Nuances. Fr. "Shades" of ex-

pression in music.

Number. Integral portion of a musical composition.

Numerus. L. Number, rhythm. Nunc Dimittis. The canticle of Simeon, Luke ii, 29-32, is sung in the Anglican Evening Service alternately with the Deus Misereatur. In the Latin ritual it is sung at

Compline.

Nuno (Jaime) composed MEXICAN NATIONAL HY NATIONAL HYMN; taught music in Buffalo, N. Y., 52 years. Born and educated in Spain, Nuno was sent to Cuba as bandmaster for the military bands in the island, and he met General Santa Ana, 1851, by whose invitation he later went to Mexico City when Santa Ana became President. He was driven from Mexico by a revolution, settled in Buffalo, where he soon obtained a number of pupils. In 1864 he again visited Mexico, but political conditions prevented him from being well received. In 1901 Capt. Hernandez, millitary attaché of President Diaz, Storace, sop.; Susanna, Laschi, sop.; received with national salutes, heard his hymn sung by choruses of children, received a chaplet of gold from Mexico City, a silver medal from Pueblo, a handsome purse raised by popular subscription, in a word, such an ovation as had never been accorded a composer in America before. Then Nuno returned to his home in Buffalo, and died July 19, 1908, while visiting at Bay Side, L. I. He was buried in Buffalo the following week.

Nuovo, di. It. Again.

Nut. Fixed bridge at the upper end of the fingerboard of instruments of the viol and guitar families, over which the strings are passed; mechanism of the bow by which the hairs may be either tightened or slackened.

Nux or Nucius (Joannes) composed two books of motets published at Prague and Liegnitz, 1591-1609; wrote on theory; abbot of the Cistercian Abbey of Himmelwitz. B. 1556. Görlitz. Silesia: d. 1620.

1556, Görlitz, Silesia; d. 1620.

Nux, de la (Paul Veronge) composed the two-act opera "Zaire," Paris Opéra, 1889, the music drama "Labdacides"; pupil of F. Bazin, Paris Conservatoire, where he won the second grand prize, 1876. B. June 29, 1853, Fontainebleau; add. Paris.

O indicates an open string; harmonic; diminished fifth; that a note must be played with the thumb; in obsolete NOTATION indicated TEM-PUS perfectum.

0. *It*. Or.

Oakeley (Dr. Sir Herbert Stanley) composed a "Jubilee Album" of songs dedicated to Queen Victoria, a "Jubilee Lyric" or cantata, "Suite in the Olden Style," festival march, funeral march, anthems, morning and evening services, piano sonata; became professor of music, Edinburgh University; M.A., Oxford; Mus. Dr., Dublin; LL.D., Oxford; composer to the Queen in Scotland, knight, 1876; organized REID CONCERTS; played organ; pupil of Elvey, Schneider, Dresden, and Breidenstein, Bonn. B. July 22, 1830, Ealing; son of Sir H. Oakeley, Bart.; d. Oct. 26, 1903. See biography by E. M. Oakeley, his brother.

Oaten Pipe. Straw cut to form a reed-pipe.

Ob. Abbreviation of Oboe and of Obbligato.

Obbligato. It. An obligatory part or accompaniment.

Obehoffer (Emil) composed songs and church music; conducted the Minneapolis Philharmonic Club, an oratorio society of 330 mixed voices, and the symphony orchestra of 70 men; pupil of Cyril Kistler and Isadore Philipp. B. Aug. 10, 1867, Munich; add. Minneapolis, Minn.

Ober. Ger. "Over, upper," as Manual, upper manual; Stimme, upper part or voice; Ton, overtone or harmonic; Werk, in an organ with two manuals, the choir organ; with three, the swell; with four, the solo organ.

Obermeyer (Joseph) played violin in the service of Count Vincent Waldstein; pupil of Kamel and Tartini. B. 1749, Nezabudicz, Bohemia; d. after 1816.

Obertas. National Polish dance resembling the Mazourka.

Oberthür (Charles) composed the operas "Floris von Namur," "Der Berggeist des Harzes," Wiesbaden; the "St Philip de Neri" grand mass, the cantatas "Lady Jane Grey," "Pilgrim Queen," "Red Cross Knight"; "Macbeth," and "Rübezahl," overtures, "Loreley" for harp and orchestra, chamber music, and harp pieces; played harp. B. Mar. 4, 1819, Munich; d. Nov. 8, 1895, London.

Obligé. Fr. OBBLIGATO.

Oblique Piano. Small PIANO with strings set diagonally in an upright case, invented by Robert Wornum, London, 1811.

Oblique Motion is said to occur where one part moves, the other re-

maining stationary.

Oboe. Orchestral instrument of wood with conical bore, played by means of a double reed and having 9 to 14 keys, with an extreme compass of b flat to f''' with all intermediate semitones. The oboe is of prehistoric origin, has undergone many changes in modern times until it has become the most complicated and dif-

ficult of the woodwinds. Varieties of of ability, though blind; had 60 clergy the oboe were known in the Middle of different denominations at his fu-Ages as the Chalumeau, Schalmey, Shalm, or Shawm. Handel and Mozart assigned the oboe a prominent place in their scores, and its peculiar pastoral reedy quality has insured equal favour from more recent composers. The oboe chiefly in use in orchestras is set in C, but sometimes in B flat or E flat for military bands. The COR ANGLAIS is an oboe with compass a fifth lower than that indicated above, and slightly different quality.

Oboe. Reed pipe organ stop of 8-ft. pitch, with quality resembling

that of the orchestral oboe.

Oboe d'Amore. An oboe in A with compass a minor third below that of the ordinary oboe, and a veiled tone. due its hollow globular bell.

Oboe di Caccia. "Hunting oboe." An oboe standing in F or E flat, for which music was written on the alto

clef. Oboist. Oboe player.

Oboista. It. OBOIST. Obrecht (Jacob) composed church music, of which eight masses were published, and the "Fortuna desperata," reprinted, Amsterdam, 1870; 30 chansons and motets still extant; chapelmaster, Antwerp Cathedral, 1491, in early life chapelmaster at Utrecht, where Erasmus was his pupil; lived also in Cambrai, Bruges, Ferrara, and Florence. B. about 1430, Utrecht; d. after 1500.

Oca del Cairo. Wolfgang Amadeus Mozart's two-act opera buffa, to book by Varesco, was left unfinished, owing to the composer's dissatisfaction with the plot, but was patched up with other of Mozart's compositions and first performed June 6, 1867, at the Paris Théâtre des Fantaisies.

Terra cotta toy instru-Ocarina.

ment of sweet, soft tone.

O'Carolan (Turlogh) composed"Bumpers Squire Jones," "One bottle more," "The Receipt for Drinking Whiskey," "O'Rourke's noble feast"; was the last and most famous of the posed music to the "Antigone," "Oedi-Irish bards; the welcome guest of the pus Tyrannus," and "Oedipus at Co-Irish gentry and nobility; a harpist lonos" of Sophocles, by order of the

neral, and was buried in the plot of his friend and patron The MacDermot Roe. B. 1670, Newtown, Meath; d. Mar. 25, 1738.

Occasional Oratorio. George Frederick Handel's work, consisting of an overture and three parts to selections from Milton's Poems, with additions by Dr. Morell, was first performed at Covent Garden, 1746. The principal numbers will be found in his "Judas Maccabeus" and "Israel in Egypt."

Ochetto. HOCKET.

Ochsenkuhn (Sebastian) compiled a German tablature lute-book containing transcriptions of French and German songs and motets, Heidelberg, 1558; lutenist to the Counts Palatine of the Rhine. B. Feb. 6, 1521; d. Aug. 20, 1574, Heidelberg.

Octave. Interval of an eighth; eight days following a church feast; organ stop of 8 ft. pitch on the pedal or 4 ft. pitch on the manual; the

Greek diapason.

notes.

Octave Flute. PICCOLO. Octet. Eight-part composition. Octiphonium. L. OCTET. Octuor. Fr. OCTET.

Octuplet. Group of eight equal

Ode. Elaborate poem in lyric form. Odington, de (Walter) wrote "De Speculatione Musices," giving important information on rhythms of the 13th century; English Benedictine monk of Evesham. B. Gloucestershire; d. after 1330.

Odo (Abbot of Cluny) composed three hymns and 12 antiphons in honour of St. Martin; wrote "Dialogus de Musica" and other theoretical works, reprinted by Gerbert and de Coussemaker; took orders at 19; studied music in Paris with Remy d'Auxerre; became archicantor, St. Martin's monastery, Tours; choirmaster to the Benedictines of Beaume; abbot of Cluny, 927-42. B. 879; d. Nov. 18, 942.

Felix Mendelssohn com-Oedipus.

King of Prussia. The first and last death. Others of his more successful works were performed in 1841 and 1845, but the music of "Oedipus Tyrannus," "completely sketched" in 1845, has been lost. Sir C. V. Stanford's music to "Oedipus Tyrannus" was first performed Nov. 22, 1887, at Cambridge, Eng.

Oeglin (Erhart) published music at Augsburg, 1507-12, introducing the

metal type of Petrucci.

Oesten (Theodor) composed dance music and salon pieces; taught in Berlin, B. Dec. 31, 1813, Berlin; d. Mar. 16, 1870, Berlin.

Oeuvre. Fr. Work or opus. Offen. Ger. OPEN.

Offenbach (Jacques Levy) composed "The Grand Duchess of Gerolstein," "ORPHEE AUX EN-FERS," "CONTES D'HOFFMANN," in all 102 stage works, most of which were well received, while those already named are still popular favourites. Son of the cantor of a Jewish congregation, Offenbach, after some lessons from his father, entered the Paris Conservatoire, 1833, as a 'cello pupil of Vaslin, but a year later joined the orchestra of the Opéra Comique as 'cellist. His next and only important appointment was as conductor at the Théâtre Français, where he composed "Chanson de Fortunio" for A. de Musset's play "Chandelier." "Pepito." his first operetta, was produced without success at the Varietés, 1853. In 1855 he became manager of a small theatre, and in the same year acquired the Theatre Comte, which he renamed "Bouffes Parisiens," and there his success was immediate and lasting. In 1860 his ballet-pantomime, "Le Papillon," was produced at the Académie, and the following year he retired as a manager, although he later controlled the Théatre de la Gaite, 1873-75, devoting himself to composition. In 1877 he published "Notes d'un Musicien en voyage," in which he described a visit to America. He also made occasional visits to London as a 'cello virtuoso, but his chief interests were always in Paris. "Contes d'Hoffwas not performed until after his ment of Louis XI; made occasional

works were "Belle Hélène," 1865, "Corsaire Noir," 1872; "La Creole," 1875; "Daphnis et Chloe," 1860; "Princesse de Trebizonde," 1870; "Rêve d'une nuit d'été," "Robinson Crusoe," "Whittington and His Cat," 1874; "Vie Parisienne," 1866; "Madame Favart," 1878. B. June 21, 1819, Offenbach-am-Main; d. Oct. 5, 1880, Paris.

Offertorium. L. "Offertory." Motet or organ voluntary performed at High Mass while the celebrant is making ready and offering the Oblation. The text is a psalm or other portion of scripture.

Officium. L. Office or service. Oficleida. It. OPHICLEIDE.

Oginski (Prince Michael Casimir) was accredited with having invented pedals for the harp and suggesting "The Creation" as a subject to Haydn. B. 1731, Warsaw; d. 1803. Prince Michael Cleopas composed 14 polonaises, songs; Russian statesman. B. Sept. 25, 1765, Gutzow, near Warsaw; nephew of MICHAEL CASIMIR; d. Oct. 31, 1833, Florence. Prince Gabriel played violin. B. 1788; d.

Ohne. Ger. "Without," as Worte, words.

Oioueae. Vowels from the words "World without end, Amen."

Oireachtas. Annual festivals held in Ireland by the Gaelic League since 1897, at which there are competitions in Irish music and poetry.

Okeghem (Joannes) was the greatest of the world's music teachers, numbering de la Rue and Josquin among his many eminent pupils; founded the second or new school of Netherland composers; composed church music and chansons, canons, remarkable for ingenuity and learning, including a motet for 36 voices and the "Missa cujusvis toni" and "Missa Prolatium," often cited in later theoretical works: in boyhood chorister at Antwerp Cathedral and pupil of Binchois or Dufay; chapelmaster of the Kings of France, 1452-96; treasurer of St. mann," the composer's favourite work, Martin's Church, Tours, by appointtours of Spain and the Netherlands. B. about 1434, probably Termonde, East Flanders; known as Ockenheim, Okekem; d. about 1496.

Old Hundred. The first known version of this tune appeared as the melody to Psalm exxxiv in Beza's edition of the Genevan Psalter, 1554.

O'Leary (Arthur) taught piano, Royal Academy of Music, London, 1856-1903; composed and edited music; pupil of Leipsic Conservatory. B. Tralee, Kerry, Ireland, Mar. 15, 1834; add. London. Rosetta Vinning composed songs; pupil Royal Academy of Music, King's Scholar in 1851. B. Newton Abbot; m. ARTHUR, 1860; d. June 17, 1909, London.

Olimpiade. Metastasio's opera libretto, written 1733 in celebration of the birthday of Empress Elizabeth, has been composed 31 times by composers from Caldara, 1733, to Conti, 1829.

Oliphant. Obsolete ivory horn.

Oliphant (Thomas) made the English version of FIDELIO; published "La Musa Madrigalesca," 1837, containing 400 madrigals; honorary secretary London Madrigal Society. B. tremolo. Dec. 25, 1799, Condie; d. Mar. 9, 1873, London.

Olsen (Ole) composed a symphony in G major, the symphonic poems "Elfdance," "Aasgaardsreien," the operas "Stig Hvide," "Lajla," "Stallo," the oratorio "Nideros," four cantatas, the fairy opera "Svein Urad"; wrote poems and books for his operas; became director of military music to the Swedish government, 1900; wrote criticism; choirmaster and teacher in Christiania; pupil of the Leipsic Conservatory. B. Hammerfest, July 4, 1851; add. Christiania.

Olthoff (Statius) composed fourpart settings of Buchanan's Latin poetic paraphrase of the Psalter; canter of the Rostock Marienkirche, 1579. B. Osnabrück, 1555; d. Feb. 28, 1629, Rostock.

Olympie. Gasparo Spontini's threeact lyric tragedy, to book by Dieulafoy and Briffaut after Voltaire, was first performed Dec. 22, 1819, at the Paris Académie Royale.

O'Mara (Joseph) sang ten. in London English opera, debut 1891, in such rôles as Don Cæsar, Faust, Don José, Turiddu; member of the Moody-Manners Company; pupil of Perini and Moretti, Milan. B. Limerick, July 16, 1866; add. London.

Ombi. Negro HARP.

Omnes, Omnia. L. All, chorus, tutti.

Onagon. Chippewa DRUM.

Once Accented Octave. The octave beginning with Middle C or c'.

Ondeggiante. It. Undulating.
Ondricek (Franz) played violin,
debut in his father's orchestra at
seven, later touring Europe and America as virtuoso. Free pupil of the
Prague Conservatory for three years;
a wealthy merchant sent him to Paris,
where he studied under Massart at the
Paris Conservatorie and won the first
prize. His first engagements were as
violinist with the Pasdeloup concerts
in Paris and the London Philharmonic
Society. B. April 29, 1859, Prague;
add. Prague.

Ondulē. Fr. Undulating. Onduliren. Ger. To produce a

Ongarese. It. Hungarian.

Onslow (George) composed the comic operas "Alcalde de la Vega," 1824; "Le Colporteur," 1827; "Le Duc de Guise," 1837; 34 quintets, 36 quartets, three symphonies; pupil of Hullmandel, Dussek, Cramer, and Reicha; grandson of the first Lord Onslow and, through his mother, descended from the Brantômes; became member of the Institut in succession to Cherubini. B. July 27, 1784, Clermont-Ferrand; d. Oct. 3, 1853.

Onzieme. Fr. Eleventh.

'Ood or Oud. Egyptian sevenstringed mandolin.

Op. Abbreviation of OPUS.

Open Diapason. Principal or chief foundation stop of an organ.

Open Harmony. Chords not in close position.

Open Notes. Those produced without stopping the strings or by means of valves, crooks, or keys.

Open Pipe. One open at the top,

the sound being an octave higher than voiced its explanatory comment on if it be closed.

Open Scores are those in which each part has a separate line as opposed to those in which more than one part is written to the line, or close or short score.

Open Strings. Unstopped strings. Opera is the one form of entertainment in this prosaic age by which mankind may yet scale Heaven (with Marguerite), wallow in the mire below (with Herod and Salome), descend into the waters under the earth (with Alberich), or into Hell (with Orpheus); may gain the heights of Monsalvat (with Parsifal), explore the sad charms of Bohemia (with Mimi) or too absurd or improbable, too heroic or too criminal to serve the purpose of the highly conventionalized comthe unreality of opera that charms. To analyse it as one would a play, a book, a painting, or a work of absolute music, would merely destroy the pleasure it affords. It must be accepted with the childish spirit of those who believe in Santa Claus. It deals with fairy tales and ghost stories for grown people. It is wholly unnatural, forced, favour for 300 years, and is still young, perennially fresh and vigorous. It is great orator, who had cured himself of stammering by learning to speak with his mouth full of pebbles, strengthened his voice by declaiming so loudly that the roar of the surf could not drown his words, music was already an art and a science. orators and players in order to send their words to the remotest parts of the theatre adopted a kind of chant or sing song, which may have resembled that of the older school of our own tragedians in uttering blank verse.

the text as to-day. But there was no harmony. The Greeks, who regarded music as a branch of mathematics, invented the monochord and devised a most ingenious system of modes, loved melody, and with melody were content. During the period of the Italian Renaissance, when scholars and nobles tried to revive the beautiful in art by the study of that people whose life was beauty itself, Galilei, father of the astronomer, Peri, Caccini, Cavaliere, and other musicians, who were wont to gather at the home of Count di Vernio in Florence, resolved to restore the drama of the Greeks. The Church Modes were modelled upon the Greek the commonplaces of the workaday theory of music, in so far as the early world (with Louise). Nothing can be churchmen were able to grasp it, and these worthies sought to rediscover the declamatory style of the Athenians. Peri's "Dafne," privately performed bination of music, the drama and all at the Corsi Palace, was among the the arts, known by that name. It is first efforts in this direction, 1597, and three years later, at the marriage of Henri IV of France with Maria de Medici, his "Euridice" was performed in public. These were tragic operas. As early as 1262 a comic opera by Adam de la Hale had been performed at Arras, in France, and in 1285 his "Jeu de Robin et Marion" had been received with delight by the French impossible, but has grown in popular court at Naples, and in its Mysteries or Miracle plays the church had fostered dramatic performances with more customary to ascribe a Greek origin or less musical accompaniment. But to opera. In the remote ages when a the coterie in Florence had begun their creative work at the psychological moment, and their "Dramma per la Musica" or Opera in Musica (work in music), sung in a new style, not unlike what Wagner was pleased to call "aria which is recitative and recita-The tive which is aria," and which they termed "stilo reppresentativo" or "Musica Parlante" (speaking music), Then came the became the fashion. revolution, headed by Monteverde, against the Polyphonic School of Composition, the growth of the science of There was an orchestra composed of harmony, and the development of the flutes, under which name both oboes modern orchestra; and, since the and flutes were included, of lyres and Church retained its preference for the percussion instruments. The chorus older music, the composers of the new

school found in opera the best outlet the opera libretto merely as a necesfor their genius. Throughout Italy, then to France, to Germany, to England, went composers and singers, taking with them operas which everywhere excited the interest of courtiers and musicians, and everywhere inspired others to attempt fame and fortune by means of opera. Eventually there grew up in France the opera comique, in Germany the singspiel, in Italy the commedia dell' Arte, in which the common people might find their thoughts and aspirations reflected; but in court circles Italian opera continued to reign supreme. Perhaps the most formidable revolt was that headed by Gluck, a thorough musician, trained in the arts of Italy, by birth a German, but a reformer and, after Lulli, the foremost of early composers of French opera. The world had become somewhat more enlightened regarding the Greek drama in his day. and the orchestra had gained in power of expression, while the principles of harmony were more generally understood. Gluck aimed to purify opera, to prune out the excrescences which had grown up about Italian opera. What he did for France Weber was later to do for Germany, and what Weber left undone was attempted by Wagner, who dominated German music after him, giving a new impetus to operatic composition, and again endeavouring to return more closely to the old Greek model. How well Wagner may have succeeded is for future generations to say, but it is worth noting that, while he liked to speak of the "music of the future," "the new music" was a phrase in the mouths of the Italians generations before him. This much may be said, that he revived an interest grown somnolent, and that the music of the new Russians and the Young Italians, however little it may resemble that of the composer of the Ring of the Nibelungen, is none the worse because of him and his theories. When Italian opera had grown past the control of the men who believed, rightly or wrongly, they were reviving the glory of ancient tragedy, the tendency in Italy was to look upon

sary peg on which to hang such glorious texture of music as might cause the book itself to be forgotten. The later German ideal assumed that music which detracted from the interest in the progress of the drama itself was bad music, and that the purpose of music, as well as of architecture, of lighting, of costuming, and of acting was merely to enforce the dramatic interest of the text. And it is well to reflect that under the one set of theories we have had sparkling comedies which lose nothing of their power of exciting laughter because wedded to charming melody, and that from the other we have the extraordinary spectacle of the protagonist of a music-drama standing for 40 minutes with his back to the audience while the interest is centred in subordinate characters. There is so much that is beautiful in the operatic music of every people and of every school, so much that is silly in the controversies of those who pose as partisans of any school that the true music lover may pass from the operas of Donizetti to those of Wagner and from the operas of Mozart to those of Verdi with pleasure in all. But he should first murmur with all due reverence "help thou mine unbelief" and leave the everyday world behind him in the cloak-room, for opera is the convention of unreality. In this book will be found the stories of the most of the operas now sung in the chief opera houses of the world, with the names of hundreds more, long since forgotten, in biographies of the composers. new work by John Towers, however, has the significant title "Dictionary of 27,015 Operas and Operettas." From it are taken the names of the most popular of operatic subjects, the figures showing the number of times each has been scored for the operatic stage: Achille in Sciro, 29; Adriano in Siria, 46; Alessandro nelle Indie, 55; Andromeda, 18; Antigone, 15; Antigono, 28; Arc, Jeanne d', 17; Armida abbandonata, 26; Arminio, 17; Artaserse, 63; Berenice, 20; Catone in Utica, 22; Cid, 16; Circe, 19; Cleopatra, 27; Colombo, Cristoforo, 21; Coriolano, 18; Dafne,

20; Demetrio, 41; Demofoonte, 48; of the "RING DES NIBELUNGEN." Didone abbandonata, 48; Don Quixote, 52; Endymion, 20; Esmeralda, 17; Eumene, 16; Ezio, 42; Farnace, 20; Faust, 45; Hamlet, 20; Ifigenia in Aulide, 26; Ifigenia in Tauride, 12; Ipermestra, 25; Isola disabitata, 16; Jery und Baetly, 15; Lorelei, 16; Merope, 44; Mitridate, 20; Nitteti, 29; Olimpiade, 52; Penelope, 14; Pygmalion, 24; Romeo and Juliet, 18; Ruebezahl, 13; Semiramide, 47; Sesostri, 16; Sofonisba, 16; Temistocle, 24; Tigrane, 15; Ulisse, 25; Zenobia,31. See SUBSIDIZED THEATRES.

Opéra Bouffe. Fr. Comic opera. Opera Buffa. It. Comic opera.

Opéra Comique. Fr. Opera in opera. which the dialogue is spoken, not sung, whether the subject be tragic or comic.

Opéra Comique is the name of the fine Paris theatre erected 1898 for the performance of opéra comique. The title, as applied to a theatre, dates from 1715, when the establishment of a house devoted to this form of opera was agreed to by the direction of the Académie de Musique Royale. Too much prosperity aroused the ill-will of other managers, and the house was closed in 1745 to be reopened in 1752. Ten years later the company was merged with that of the Comedie Ital-A rival Opéra Comique was founded in 1791, with ruinous results to both, and another merger was effected, 1801, and from that until 1829 the Théâtre Feydeau was the home of opera comique. In 1887 the Opera Comique was destroyed by fire, and, until the erection of the new house, performances were given in what later became the Theatre Sarah Bernhardt. See SUBSIDIZED THEATRES.

Opera Grand. Opera in which the dialogue is in recitative; opera seria or serieux.

Opera, Grand. The splendid home of serious opera in France, and one of the models of the SUBSIDIZED THEATRE, of which PARIS is the centre, passed under the management of MESSAGER and Broussan in 1908, who were backed by a subscription fund of 1,400,000 francs, and signal-

and a number of Russian works, the latter being given by a company under the patronage of Grand Duke Vladimir. James Stillman, Otto Kahn, and Mortimer Schiff, well known patrons of the Metropolitan Opera in New York. subscribed \$5000 each to the support of the new management. The early history of the Paris Opera, as it is called in this work, may be traced under ACADEMIE DE MUSIQUE. The seating capacity of the house was 2200, and in 1908 the conductors were Paul Vidal, Rabaud, Busser, and Bachelet.

Opera Lyrique. Lyric or ballad

Operetta. Short opera of light quality.

Operist. Ger. Opera singer.

Ophicleide. "Keyed serpent." Brass instrument which is being replaced by the TUBA, supposed to have been invented by Frichot, 1790, with keywork similar to that of the Kent BUGLE, of which it formed the bass. Earlier instruments were sometimes partly or wholly of wood like the Zinken or SERPENT, but afterwards were wholly of brass. There were three sizes: a bass set in C, B flat, and A flat, compass A flat to a'; an alto in F and E flat, with a compass of two and a half octaves; and a contrabass, like the alto, but an octave lower.

Opus. L. "Work." The Op. number shows either the order in which a composition was begun or that of publication.

Oratorio had its beginning in the Mysteries or Miracle plays produced in every country of Europe under the auspices of the Roman Catholic clergy during the Middle Ages. The name came into use by reason of the efforts of St. Philip of Neri to attract young people to divine services held in his "Oratory" by performances of sacred music, composed expressly for his use by the best musicians of his generation. These compositions, known at first as "LAUDI SPIRITUALI," were in madrigal style, and became highly popular throughout Italy. Giovanni Aniized their first season by a performance muccia, chapelmaster to the Oratory,

published a collection of them, Rome, 1563. While the Florentine musicians were inventing the OPERA, Emilio del Cavaliere, who had himself produced two pastoral dramas in Florence, was composing a work called "La Rappresentazione di Anima, e di Corpo," with soli, chorus, and recitatives to orchestral accompaniment, which was, in fact, "Dramma sacra per Musica," or sacred opera, given with costumes and with dancing in that same oratory at Rome over which St. Philip of Neri had long presided. Thereafter oratorio possessed dramatic form, although it has long ceased to be given with action, costume, or scenery. From ltaly, where it was soon overshadowed by opera, the oratorio spread to the The church other parts of Europe. cantatas of Bach and his Passions, according to St. Mark and St. John, may be regarded as its highest expression in North Germany. In England the oratorio was Handel's recourse when opera was no longer profitable. Its extraordinary popularity may be accounted for not only by the religious temperament of the race, but by the fact that here, at least, was one art form in the vernacular which must have been a blessed relief after the Italian warblings at the rival opera houses of Handel and Bononcini. The effect of that long series of oratorios, of which "The MESSIAH" was the culmination, was to impose a cult upon the English people which they have not yet shaken off, and which finds expression in America as well. The next great oratorios were "The CREATION" and "The SEASONS" by Haydn, which were and are more popular in England than in Germany, a statement equally true of the "ELIJAH" and "ST. PAUL" of Mendelssohn and of the "St. Elizabeth" of Liszt. The educational effect of the oratorio has been of the highest value. Requiring large and carefully trained choruses for their performance, the English and American musical festivals which have done so much to disseminate the best music in every form were organized, in almost every instance, primarily for oratorio singing.

Orazi ed i Curiazi. Domenico Cimarosa's three-act opera, to book by Sografi, was first performed, 1794, at Venice.

Orchesis. Gr. The art of dancing. Orchesographie. "Description of dancing." A work of that title by "Thoinot Arbeau" or Jehan Tabourot was published at Langres, 1588. It contains the notation of many then popular dance tunes.

Orchestik. Ger. ORCHESIS.

Orchestra. The modern grand orchestra, of which the Boston Symphony Orchestra is an excellent type, is the result of a long period of evolution or of accretion. The number of musicians required has been gradually increased, the quality, proportion, and form of the instruments has varied. Before considering the orchestra of the early classic period and without speculation as to the orchestra of the future, it may be worth while to note the personnel of such an organization as that already named in 1908. Besides the concertmeister there were 15 1st violins, 16 2d violins, 10 violas, 10 'cellos, 8 doublebasses, 4 flutes, 3 oboes, 3 clarinets, 3 bassoons, 1 cor anglais, 1 bass clarinet, 1 contrabassoon, 8 horns, 4 trumpets, 3 trombones, 1 tuba, 1 harp, 4 tympani, and 2 percussion. Mozart was content to score his Symphony with Fugue, 551, Köchel, popularly known as the "Jupiter Symphony," for 2 violins, viola, bass, flute, 2 oboes, 2 bassoons, 2 horns, 2 trumpets, and kettle-drums. Bach's D major Suite for orchestra was scored for 3 trumpets, 2 oboes, kettle-drums, and a complement of strings which about equalled those employed by Beethoven was satisfied Mozart. to add two clarinets to the forces Mozart had employed. At the performances of Cavaliere's ORATORIO the orchestra consisted of harpsichord, double lyre, bass lute, and two flutes. Peri's OPERA "Euridice" required but a harpsichord, bass guitar, bass lute, and a lyre or viola da gamba. Monteverde is said to have employed an orchestra of 36 pieces for the production of his "Orfeo," 1608, but much of his score was in figured bass, and it cannot be known with certainty energies of musical mechanicians and how many parts were actually heard in performance. Later, as at the HANDEL COMMEMORATION larger orchestras were assembled, but until Berlioz began to write for several bands and choruses in a single work, and Wagner required additional brasses for the expression of his ideas, permanent orchestras of large proportions were unknown and unneeded. There is a curious resemblance, it will be noted, between the small tone of the classic orchestra and that of the favourite solo instrument of the period, the clavier. Modern auditoriums have grown larger, modern composers noisier, modern audiences, no longer of the court but of the people, sitting in concert rooms ten times the size of those for which the best music of the classic period was written, would lose the nuances of the works if performed by the instruments for which they were scored. The word orchestra is derived from the Greek, meaning "dancing place." It was a space in front of the stage in which a raised platform was built for the The accommodation of the chorus. early composers of opera applied the name to the place allotted their musicians, and it is now employed to designate the place, the musicians, or the instruments.

Orchestration. The art of IN-

STRUMENTATION.

Orchestrina di Camera. Small instruments of the HARMONIUM family.

Ordinario. It. Ordinary. Ordres. SUITES.

Orecchia Musicale. It.Musical

Oreille Musicale. FrEar for music.

Orfeo. ORPHEUS.

Organ. The only solo instrument capable of simulating the effect of a grand orchestra, and therefore the most complex and difficult as well as the most cumbersome and costly of all musical instruments, is one of the most ancient, has been constantly enlarged and improved by each succeeding gen-

inventors for centuries to come. Some of the world's largest organs have been built in America, notably those of the Cincinnati Music Hall, the Salt Lake City Temple, the Chicago Auditorium, and a gigantic organ erected in Boston, but which no longer exists. The largest organ in the world in 1908 was that in Festival Hall, St. Louis, which was 30 ft. deep, 70 ft. wide, and 50 ft. high, possessed 5 manuals, pedal clavier, 10,059 pipes distributed among 140 speaking stops, 99 mechanical appliances, and cost \$100,000. The principle of the organ may be studied in the Syrinx or Mouth Organ, the invention of which was attributed to Pan, and which may well have been the organ of Jubal, "Father of all such as handle the harp and organ." Each pipe of the organ, like those of the Syrinx, produces a single tone. The largest organs of to-day are merely a grouping of such pipes, varied in size, form, and material, and therefore in pitch and timbre, blown by an artificial wind supply instead of that furnished by the lungs, and which may be used in almost endless combinations. The pipes of an organ are either of wood or metal, in the latter case composed of an alloy of lead and tin and sometimes zinc. They may again be classified as either REEDS or FLUTES, in the one case the pitch depending upon the number of vibrations of the Reed, in the other upon the vibrating length of the column of air in the pipe itself. A group of PIPES of homogeneous quality and affording a partial or complete scale are grouped together in a Register or Stop, a series of such groups are connected with the manual, clavier or keyboard, and may be sounded singly or together. The larger modern organ may have five manuals or claviers, which would be called respectively, Great, Choir, Swell, Solo, and Echo manuals, each complete in itself; and a Pedal Clavier, worked with the feet and possessing its own stops. Any two or all of the manuals and the pedal clavier may be combined at will eration, and will doubtless occupy the by means of COUPLERS, and this

gigantic combination of tones would tury the pipes were classified into be the Full Organ. In such an organ the great pipes of 32 ft. pitch, operated from the pedal clavier, and most of the 16 ft. stops, operated also by pedal, and some of the larger pipes attached to Great Organ manual would be arrayed in front, to please the eye, while the smaller stops would be hidden behind them. In considering clumsy in performance, and the first the mechanism of the organ, the keyboard and the stops are referred to as the ACTION. The wind supply in modern organs is provided by a bellows operated by hand or foot power, in the case of the smaller instruments, as was the rule in earlier ages. For the larger instruments the wind is furnished by pneumatic pump, operated by hydraulic pressure, an electric motor, or an engine. In any case it is of the highest importance that an even pressure of wind be provided, and there is usually a storage bellows to ensure this. Thence the wind passes by a conduit or wind trunk into a wind chest, or wooden box. By pulling out a draw knob the wind is admitted to pass to the pipes of a particular stop, and, by depressing a digital on the keyboard, passes into a pipe, causing it to sound or "speak." Who was first to apply the artificial wind forces of the bagpipe to the PIPES OF PAN history does not say. In Kircher's "Musurgia" are illustrations of pipes set in wind chests, which he ascribes to the Chaldeans and Hebrews. Ctesebius, an Egyptian, is said to have invented the HYDRA-LUS, or water organ, 250 B.C., and Nero was a performer on it, even though the fiddle was of later inven-Pneumatic organs of simple form are said to have been used by the monks of the 4th and 5th centuries. In the 8th century an organ presented to Pepin by the Byzantine Emperor was placed in the Church of St. Cornelius, Compiègne, France, and Charlemagne placed an organ presented to PHONE. him by Haroun Alraschid in the Church of Aix-la-Chapelle, about 826. St. Dunstan built an organ with brass pipes for Malmesbury Abbey, Eng., in musicians who vocally imitated organ the 10th century, and in the 12th cen-

stops. For a time the action was so hard that the keys could only be depressed with the fist or elbows. In the 14th century the pedals were invented, and in the 15th century reed pipes were first employed. For many succeeding generations, however, the instrument was slow in speaking, instrument of really noble proportions was that of St. Mary's Church, Lübeck. During the term of the famous BUXTEHUDE as organist this instrument had three manuals, pedals, and in all 57 stops. For many years the Great and Choir organ were absolutely distinct, and located in different parts of the churches, the latter being exclusively used as accompaniment to the voice. With the invention of the Swell and Echo this distribution of force was no longer necessary. Its effect has been retained, however, in such modern instruments as that of the Chicago Auditorium, where certain ranks of pipes are ingeniously arranged in the ceiling, although operated from a single console.

Organetto. It. Little organ. Organic Music. Obsolete name for instrumental music.

Organists, Royal College of, was founded 1864 as a central organization of London organists, to provide a system of examination and certificates, for the discussion of professional topics, and to encourage the study and composition of sacred mu-There are three classes, more than 600 fellows, and more than 1500 associates and members. The College was incorporated, 1893, by Royal Charter. Examinations are held semiannually.

Organo. It. ORGAN.

Organochordium. Instrument invented by Vogler, having strings as well as pipes.

Organo di Legno. It.

Organophone. Variety of HAR-MONIUM invented in Paris by Debain. Organophonic. Name assumed by

music.

Organ Pleno. It. Full ORGAN. Organo Portabile. It. ORGAN.

Organ Point. PEDAL POINT.

Organum. Measured Music as opposed to unmeasured Plain Song; early form of polyphony; Diaphony or Descant; the organ.

Organum Hydraulicum. L. Hy-

draulic ORGAN.

Organum Pneumaticum. L. Pneumatic ORGAN.

Ger. ORGAN. Orgel.

Orgelhause. Ger. Organ case.

Orgelpunkt. Ger. ORGAN POINT

or PEDAL POINT.

Orgeni (Anna Maria Aglaja) sang sop. in opera, debut Berlin Royal Opera as Amina, 1865, later with success in London, and in concert tours; taught singing, Dresden Conservatory; pupil of Mme. Viardot-Garcia. В. Rima Szombat, Hungary, Dec. 17, 1841; real name Görger St. Jorgen; add. Dresden.

Orgue. Fr. ORGAN.

HAR-Orgue Expressif. Fr. MONIUM.

Orgue Portatif. Fr. Portable organ.

Orificium. L. Mouth of organ PIPE.

Original Position. Chords with ground note in the bass or before inversion are said to be in Original Position.

Ornamento. It. Ornament, grace note, embellishment.

Ornatamente. It. Embellished. Ornato. It. Ornate; embellished.

Ornithoparcus (Andreas) wrote "Musicæ Activæ MICROLÓGUS," Leipsic, 1516, at which time he was attached to the University of Wittenberg. Real name Vogelsang; native of the third act, where he finds Eury-Meiningen.

Orologio (Alessandro). Two musicians of the name composed books of madrigals and canzonets. One became violinist, 1580, and vice chapelmaster, 1603, to the Emperor Rudolph at lows, which terminates abruptly upon Prague; the other played zinken, the arrival of Pluto. 1590, and became vice chapelmaster, gods appear, and finally Orpheus sails

six or seven pairs of strings tuned like Portable those of the LUTE.

Orphée aux Enfers. Jacques Offenbach's three-act opéra bouffe, to book by Hector Crémieux, was first performed Oct. 21, 1858, at the Bouffes-Parisiennes. Eurydice is gathering flowers in the meadows of Thebes with which to decorate the hut of Aristeus. a shepherd with whom she has become infatuated, but who is really Pluto. Orpheus, believing her to be a shepherdess, comes in to serenade her, playing a fiddle instead of the lyre. Enraged at each other's infidelity they quarrel, and, having cast off the old love, part in search of the new. Aristeus meets Eurydice in the field, reveals himself as the god, summons a tempest, and, in the midst of the storm, carries Eurydice off to Hell, but not before she has written a note to Orpheus, giving her new address. Orpheus is delighted at having gotten rid of her, but Public Opinion commands him to ascend Olympus and ask Jupiter to restore his wife to earth again. Accordingly, the second act opens in Olympus. The gods and goddesses are enjoying a nap, from which they are roused by a blast from Diana's hunting horn. The new celestial scandals are then discussed. including the most recent, Pluto's abduction of Eurydice. When that god appears he is bitterly reproached by Jupiter, and retaliates by describing some of Jupiter's earthly love affairs, thus arousing the jealousy of Juno. Aided by Cupid, Juno is making a scene, when Public Opinion and Orpheus enter. Jupiter gladly agrees to personally assist Orpheus in recovering his wife, and descends into Hell in dice guarded by John Styx. Having disguised himself as a fly, Eurydice catches him, whereupon he reveals himself, and transforms Eurydice into a bacchante. A convivial scene fol-Then the other 1603, to the Electoral court at Dresden. up the Styx, playing his fiddle, and **Orpharion.** Obsolete wire stringed demands his wife of Jupiter. On coninstrument of the zither family, with dition that he shall return to his boat, Eurydice following, and neither looking back, Jupiter agrees to this demand, but just as Orpheus reaches the boat Jupiter launches a thunderbolt, Orpheus turns about, and thus again loses his wife, greatly to his own delight and to the disgust of Public The rising curtain discloses the tomb Opinion. Orpheus thereupon sails back to his shepherdess.

Orphée et Euridice. Serious operas by Gluck and others bearing this title are referred to under ORPHEUS.

Orphéon is the general title of the singing societies which have grown up in France since the introduction of singing in the public schools and colleges, 1835. From 1852 to 1860 Gounod was director of a choral union formed of various Orpheonistes of Paris, but so greatly did the societies multiply that, on his retirement, it was found necessary to divide the city into two sections. After the Franco-Prussian war these were again united under Bazin, who continued as director until his death, when he was succeeded by his pupil Danhauser. The best French composers lent their talents to the movement, which spread into Belgium, where the male part song has become equally popular. In France alone there were 3243 societies with a total membership of 147,500 in 1867. As many as 3000 singers are sometimes assembled in the Orphéon festivals. and international competitions are held by the French and Belgian singers.

Orpheoreon. ORPHARION.

Orpheus has been the subject of innumerable operas, from that of Caccini and Peri, to book by Rinuccini, performed as "Euridice," 1600, and generally regarded as the first serious opera, and the "Orfeo" of Monteverde, performed seven years later, to those of Sartorio, Draghi, the young Lully, Keiser, Fux, Graun, to that of Christoph Willibald Gluck, the greatest of them all. This work, to book by Calzabigi, was first performed Oct, 5, 1762, in Vienna, as "Orfeo ed Euridice," and Aug. 2, 1774, as "Orphée," at the Paris Académie de Musique. For the latter production the rôle of Orpheus was transposed from contralto

has again been assigned to contralto. The story differs from the Greek legend in having a happy ending, but both book and music were an attempt at strict conformation to Greek ideals. The rising curtain discloses the tomb of Euridice, about which nymphs and shepherds are mourning. With an outburst of grief Orpheus commands them to leave him. As he muses on his sorrows, the god of Love comes to tell him that his laments have moved Olympus to compassion, and that Jupiter has ordained that Orpheus may descend into Hades and bring back his wife to the world, provided he can refrain from looking at her until their return to earth. In the second act Orpheus is at the gates of Hell, where demons and furies oppose his entrance until he sets them dancing with the notes of his lyre, then calms them and moves them to pity with the story of his love and loss. A change of scene reveals the hero in Elysium with the blessed shades. He calls for Euridice, and the shades bring her to him with joyful songs. She is heavily The last act reveals a cavern veiled. through which the lovers are about to emerge upon the earth. Euridice. amazed that Orpheus has not caressed nor even looked at her, reproaches him for loving her no longer. At length, overcome with love and sorrow, Orpheus turns and looks at her. He has violated his pledge to the gods, and she falls dead. He cries out in despair, and is on the point of killing himself, that he may rejoin Euridice among the shades, when Love again appears and restores Euridice to life. A joyous chorus breaks forth as the lovers embrace, and the opera concludes with a ballet. The principal characters are: Orpheus, con.; The Happy Shade, sop.; Love, sop.; Eurydice, sop. The principal musical numbers are: Act I: "Chiamo il mio ben cosi," Orpheus; "Euridice! ombra cara," Orpheus; "Gli sguardi trattieni," Love; Act II: "Chi mai dell' Erebo," chorus of demons and furies; "Mille pene," Orpheus; "Che puro ciel," Orpheus; "Vienni ai regni del reposo," The

Happy Shade; Act III: "Che fiero momento," Euridice; "Che faro senza Euridice," Orpheus; "Trionfi amore," chorus.

Orpheus. The name of the legendary Greek musician has been adopted in modern times by numerous singing societies, of which that in CINCIN-NATI is a type, and likewise for several collections of vocal music, including the first of the works of Henry Purcell.

Ortigue, d' (Joseph Louis) wrote a "Dictionnaire" of music and other books, criticism for the "Journal des Debats" and other newspapers and periodicals; aided Niedermeyer in founding the periodical "La Mattrise"; pupil of the Castil Blazes. B. May 22, 1802, Cavaillon; d. Nov. 20, 1866, Paris.

Ortiz (Diego) composed 17 fourpart antiphons and motets, 34 vesper hymns, eight magnificats, nine psalms, and other church pieces; wrote on theory; chapelmaster to the Spanish Viceroy at Naples from 1558. B. 1530, Toledo; d. after 1565.

Orto, de (Marbriano) composed masses, motets, chansons; from 1505 to 1516 chaplain and court singer to

Philip le Bel of Burgundy.

O Salutaris Hostia. Hymn sometimes sung after the Benedictus in the MASS or at the Benediction of the Blessed Sacrament, believed to be part of that entitled "Verbum supernum prodiens," which was written by St. Thomas Aquinas for the Feast of Corpus Christi.

Osiander (Lucas) published a German chorale book, Stuttgart, 1586, in which the melody appears in the descant or soprano part instead of in the tenor; pastor at Esslingen. B. Dec. 16, 1534, Nuremberg; d. Sept. 7,

1604, Stuttgart.

Osservanza, con. It. With precision.

Ossia. It. Otherwise, else, as Piu Facile, otherwise in this easier way.

Ostinato. It. Obstinate, often recurring.

O'Sullivan (Denis) sang bar. in opera with the Carl Rosa Company, debut, 1895, in Dublin as Ferrando,

later in light opera and concerts in England and America; pupil of Ugo Talbo and Karl Formes. B. April 25, 1868, San Francisco; d. 1908.

Oswald (James) composed minuets, Scots tunes, chamber music, songs; one of the many for whom the composition of "God Save the King" has been claimed; was originally a Scotch dancing master, but later music teacher to George III, court composer, and a publisher of music in London. First publication, 1734, Dunfermline. D. 1769, Knebworth.

Giacomo Rossini's opera, Otello. to book based on Shakespeare's tragedy, was first performed Dec. 4. 1816. at the Fondo, Naples, but never achieved wide popularity. Giuseppe Verdi's four-act opera, to book by Boito, in which the English tragedy is still more closely followed, was first performed Feb. 5, 1887, at La Scala, Milan, and later with complete success in other musical centres. An excellent production in English was given by the Henry W. SAVAGE Opera Company. In the condensation of the text Boito makes the opera begin with the arrival of Otello in Cyprus. There seems to be no need of repeating the story of the Moor's undoing and the death of Desdemona, rôles created by Tamagno, ten., and Sig. Pantaleoni, sop., while the original Iago was Maurel, bar.; and it will suffice to give the principal musical numbers: Act I: "Fuoco di gioia," soldiers' chorus; Brindisi, Iago, followed by the chorus "Inaffia l'ugola-trinca tra canna"; "Mio superbo guerrier," Desdemona; "Venga la morte," Otello; "Gia nella notte densa," Desdemona and Otello; Act II: "Credo in un Dio crudel," Iago; "Miseria mia," Otello; "Dove guardi splendono," children's chorus; "Addio sublimi incanti," Otello; Act III: "Dio ti giocondi," Otello and Desdemona; "Dio mi potevi scaglier," Otello; "A terra! si, nel livido," Desdemona; Act IV: "Piangia cantando" (Willow song), Desdemona; "Ave Maria," Desdemona.

Otger (Abbot) probably wrote "Musica Enchiriadis" and "Scolica

Enchiriadis," theoretical works reprinted by Gerbert; probably a contemporary of HUCBALD, to whom these works have also been ascribed.

Otto (Melitta Alvsleben) sang soptim Dresden Opera, rôles including Queen of the Night, Martha, Eva, 1860-73; soloist Beethoven Centental Results of the Night, Martha, Eva, 1860-73; soloist Beethoven Centental Results of the Night, Martha, Eva, 1860-73; soloist Beethoven Centental Results of the Night Results of

Othmayr (Kaspar) composed songs, sacred music; provost of St. Gumbert's Church (Lutheran), Anspach. B. Amberg, Upper Palatinate, Mar. 12, 1515; d. Feb. 4, 1553.

Oton. Indian drone pipe, employed with tambourine as accompaniment to

lancing.

Ott (Jean) manufactured lutes in Nuremberg, and was one of the earliest German viol makers. D. after 1463.

Ott or Otto (Johannes) published music in Nuremberg in partnership with Hieronymus Formschneider, including works of Josquin, Isaac, and Senfl; publications dated 1533-1550.

Ottava. It. Octave.

Ottavino Flauto. It. PICCOLO Flute.

Ottemole. OCTUPLET.

Otter (Franz Joseph) composed concertos and sonatas for violin; played violin, Salzburg Cathedral and Vienna Chapel Royal; pupil of Michael Haydn. B. 1760, Nandlstadt, Bavaria; d. Sept. 1, 1836.

Ottetto. It. Composition in eight

parts.

Ottey (Sarah) played violin, harpsichord, and bass in London concerts; one of the first women instrumentalists, according to Burney. B. about 1695.

Otto (Ernst Julius) composed the opera "Schloss am Rhein," oratorios, masses, songs; cantor at Dresden. B. Sept. 1, 1804, Königstein; d. Mar. 5, 1877, Dresden. Franz sang bass. B. June 3, 1809; brother of ERNST JULIUS; d. April 30, 1842.

Otto (George) composed Latin motets, five to eight parts, German sacred music, five to six parts; chapelmaster and instructor to the Landgrave of Hesse-Cassel. B. Torgau, 1544; d.

after 1619.

Otto (Jacob Augustus) made violins, wrote on violin making, Eng. trans., as "Treatise on the Structure and Preservation of the Violin," London, 1848. B. 1762, Gotha; d. 1830, Jena.

Otto (Melitta Alvsleben) sang sop. in Dresden Opera, rôles including Queen of the Night, Martha, Eva, 1860-73; soloist Beethoven Centenary, Bonn, 1871, Cincinnati Festival, 1879; pupil Dresden Conservatory. B. Dresden, Dec. 16, 1842; d. Dresden, Jan. 13, 1893.

Otto (Stephen) composed much church music, including a 19-part setting of "Ein' feste Burg," divided into four choirs; may have been first to adapt dialogue form to sacred compositions; cantor at Schandau; pupil of Demantius, to whom he was for a time assistant cantor at Freiberg. B. Freiberg, Saxony, 1594; d. after 1648.

Oudin (Eugène Espérance) sang bar. in opera, debut 1886, Wallack's Theatre, New York, M'Caul Opera Company, later such rôles as Eugen Onégin, Wolfram, Telramund, becoming a favourite concert singer in London; composed an "O Salutaris," songs; Yale graduate, and in early life lawyer in New York. B. Feb. 24, 1858, New York; m. the singer Louise Parker, 1886; d. Nov. 4, 1894, London. Ouie. Fr. The hearing.

Oulibicheff, von (Alexander) wrote a valuable biography of Mozart, but is chiefly known for attacks on Beethoven; played violin in amateur quartets. B. Dresden, 1795, where his father was the Russian ambassador; d. Jan. 24, 1858, on his estates near

Nijni-Novgorod.

"Où Peut-on Etre Mieux Qu'au Sein de Sa Famille" became a favourite song of the French royalists during the Revolution, and is still regarded as the peculiar song of the House of Bourbon. The words, taken from Grétry's "Lucile," 1769, mean: "Where can one be better than in the bosom of his family?"

Ouragan. Alfred Bruneau's fouract lyric drama, to book by Emile Zola, was first performed April 29, 1901, at the Paris Opéra Comique.

Ours. Name given one of Haydn's symphonies the finale of which opens with a bear-dance.

Oury (Antonio James) played violin at leading London concerts, in quartets, and on successful tours of and Lafont, Paris. B. 1800, London; m. Anna Caroline de BELLEVILLE;

d. July 25, 1883, Norwich.

Ouseley (Rev. Sir Frederick Arthur Gore, Bart.) composed the oratorio "Hagar," Hereford Festival, church, 70 anthems, preludes, fugues, to the first movement of a symphony, and sonatas for organ, two string quartets; Oxford professor of music, Precentor of Hereford Cathedral; Mus. Dr., LL.D.; wrote text-books on Harmony, Counterpoint, and Fugue, Form and General Composition; said to have composed the opera "L'Isola disabitata" at eight. B. London, Aug. 12, 1825; son of the English ambassador to Persia and St. Petersburg; d. April 6, 1889, Hereford.

Ouvert. Fr. Open. Ouverture. Fr. OVERTURE.

To increase the wind Overblow. pressure, and thus force a pipe to speak an upper partial instead of its fundamental note. The upper octaves of the flute's compass are produced by The overblowing of an overblowing. organ pipe, which is generally averted by the waste pallet, is a scream rather than a musical sound.

Overend (Marmaduke) composed an "Epithalamium" for the marriage of George III of England, 12 sonatas for two violins and 'cello; published "A Brief Account of, and Introduction to, Eight Lectures on Music"; pupil of Dr. Boyce. D. 1790, London.

Overspun. Strings such as the G for violin, covered with spun wire, are

so called.

Overstringing. Method of arranging the lower bass strings of the PIANO by which they overlay other strings.

Overtones. Upper partial tones or HARMONICS.

Overtura di Ballo. It. Overture

in the style of dance music.

Overture. "Opening." Operas and oratorios are usually preceded by an instrumental prelude, which may be built out of the principal themes of Loretto Santa Casa, 1597 and 1613. the work which is to follow, or may

Europe; pupil of Kreutzer, Baillot, verde's "Orfeo" was very brief, as was that to Wagner's "Lohengrin." Beethoven composed no less than four overtures to his only opera, "Fidelio," and Verdi's "Otello" and many other operas have no overture whatever. Overtures are nearly always in the 1873; 11 services for the Anglican sonata FORM, being, in fact, similar on a somewhat larger scale. In all cases the overture is a complete work in itself, may be given in concert form, and it sometimes happens that concert overtures are composed which have no relation to any dramatic work.

Oxybaphon. Gr. "Vinegar jar." Earthenware vessel used in acoustical

experiments.

Oxypycni. "Acute Close." Church Modes with pyknon high in the tetrachord.

Owst (Wilberfoss G.) composed a Communion Service, anthems, songs: played organ in Baltimore churches: wrote music criticism; pupil of Eaton Faning and H. Gadsby, London, and of the Stuttgart Conservatory, 1893-95; Fellow Royal College of Organists. B. June 13, 1861; add. Baltimore.

P is the abbreviation for Piano. "soft."

Pacchierotti (Gasparo) was for 25 years the most celebrated of the world's sopranists; prime favourite throughout Italy, in London, and Paris; in boyhood chorister either at St. Mark's, Venice, or at Forli; retired after the opening of La Fenice, Venice, 1792; said by his adopted son to have been pupil of Bertoni. B. Fabriano, near Ancona, 1744; d. Oct. 28, 1821.

Pacchioni (Antonio Maria) composed oratorios and church music; chaplain and vice chapelmaster to the court of Modena. B. July 5, 1654,

Modena; d. July 16, 1738.

Pace (Pietro) composed nine books of motets, madrigals, and arie spirituali; magnificats and other church music; played organ, Pesaro, and at

Pacelli (Asprilio) composed psalms, be quite independent of them. The motets, madrigals; choirmaster at the overture or "Sinfonia" to Monte- Vatican, Rome, and for 20 years, from 1603, chapelmaster to the King of Poland, Warsaw. B. Varciano, Umbria,1570; d. May 4, 1623, Warsaw.

Pachelbel (Johann) composed six suites for two violins, organ fugues, elaborate settings of chorales; pupil of and deputy organist to Kerl in the Vienna Imperial chapel; later organist at Eisenach, Stuttgart, Gotha, and at the Erfurt Predigerkirche and Nuremberg Sebalduskirche; regarded as a forerunner of J. S. Bach. B. 1653, Nuremberg; d. Mar. 3, 1706, Nurem-Wilhelm Hieronymus composed preludes, fugues, and variations for organ or harpsichord; played organ, Nuremberg Sebalduskirche, in succession to his father, whose pupil he was. B. 1685, Erfurt; son of JO-HANN; d. about 1764.

Pachmann, de (Vladimir) played piano, touring the world as virtuoso, especially admired for interpretations of Chopin, but somewhat given to such eccentricities as commenting to his audience upon the music during a performance; knight of the Order of the Dannebrog; pupil of the Vienna Conservatory, and of his father, an amateur violinist and professor at Odessa University. B. July 27, 1848, Odessa; add. Berlin.

Pacini (Giovanni) composed the operas "Saffo," 1840, Naples; "Medea," 1843, Palermo; "La Regina di Cipro," 1846, Turin; "Niccolo de' Lapi" (posth.), Florence, 1873; in all 90 operas, a quartet in C, cantata for the Dante Centenary, and 70 other works; became chapelmaster to the Empress Marie Louise; founded a successful musical institute in Naples, afterwards transferred to Lucca; wrote instruction books in theory and an autobiography; directed a music school in Florence; was chevalier of many orders; pupil of Marchesi, Bologna, and Furlanetto, Venice. B. Feb. 17, 1796, Catania; d. Dec. 6, 1867, Pescia. Emilio wrote libretti; brother of GIOVANNI. B. 1810; d. Dec. 2, 1898, Neuilly, near Paris.

Paciotti (Pietro Paolo) composed masses, motets, and a book of six-part madrigals; choirmaster of the Seminario, Rome, 1591.

Paderewski (Ignaz Jan) played piano in concerts and recitals, debut in 1876, making repeated tours of the world from 1887, when he was cordially received as virtuoso in Vienna and Paris, and attained exceptional popularity in America, where he was engaged in 1909, then becoming director of the Warsaw Conservatory; composed the opera "Manru," A minor concerto for piano and orchestra, Op. 17; sonata for piano and violin, Op. 13; humoresques de concert (containing the popular minuet in G), Op. 14, songs and piano pieces. A pupil of Raguski at the Warsaw Conservatory, Paderewski taught for a time in that institution, then settled in Berlin, where he studied with Urban and Wüerst, and in 1884 became a pupil of Leschetizky in Vienna. His extraordinary success in America was due not less to his remarkable mastery of the piano than to the ingenuity of the press agent who invented romantic stories, and to the cartoonists who found a wealth of material in his hair. Despite the sensationalism which marked his early tours, he established himself as an artist of the first rank, and proved his gratitude to the American people by founding the Paderewski Fund, May 15, 1900. \$10,000 was placed in the custody of Henry L. Higginson and William P. Blake, of Boston, and every three years, from the income of this sum, cash prizes were awarded for the best compositions by American composers. In 1902 cash prizes of \$500 each were awarded Henry K. Hadley for his symphony, "The Seasons"; to Horatio W. Parker for his "Star Song" for chorus, soli, and orchestra; and to Arthur Bird for his wind sextet. The only prize awarded at the next competition was adjudged to Arthur Shepherd, of Salt Lake City, for his "Ouverture Joyeuse." B. Nov. 6, 1860, Kurylowka, Podolia, Poland; left a widower in early manhood, m. Mme. Gorski, 1899; add. Warsaw.

Padilla y Ramos (Mariano) sang bar. in opera, the Don Giovanni of the Prague Centenary performance, 1887, and with success at Messina, Turin,

Vienna, London, St. Petersburg; pupil and in two years, being then nine years of Mabellini, Florence. B. 1842, Murcia, Spain; m. Desirée ARTOT; d. 1906.

Padlock. Charles Dibdin's English opera, to book by Isaac Bickerstaffe, was first performed, 1768, at Covent Garden, London.

Padua was the home of the Costanti Accademia, founded 1566 for the cultivation of the arts and sciences, music included, and of the University where Marchetto di Padova taught music between the years 1274-1309. The Paduana or PAVAN probably originated there.

Paduana or Padouana. PAVAN. Paean. Gr. Hymn to Apollo, so called from the words constituting its refrain.

Paer (Ferdinando) composed "Camilla, ossia il Sotteraneo," 1801; " Eleonora, ossia l'Amore conjugale," 1803 (also the subject of "FIDELIO"); "Agnese," 1811; "Le Maître de Chapelle," 1821, and in all 40 operas, the oratorios "Il santo sepolero," "La Passione," a Bacchanalian symphony, church and chamber music; was chapelmaster to Napoleon I, 1807 to 1812, when he succeeded Spontini at the Italian opera; member of the Academie and director of the King's chamber music, 1832; pupil of Gasparo Ghiretti, and a chapelmaster in Venice at 20. B. June 1, 1771, Parma; d. May 3, 1839, Paris.

Paganini (Niccolo) became the most famous virtuoso violinist of all times, acquiring a technique so marvelous that he was thought to be in league with supernatural powers, was really the first to develop a complete harmonic scale for violin and to obtain certain effects in double stopping and pizzicato by means of special tunings, and, while undoubtedly a man of genius, rather a charlatan than a wizard. Paganini's father, who was employed in the shipping business at Genoa, gave him his first instruction Costa, chapelmaster at the Cathedral, permit him to conduct wearing his

of age, he appeared at a concert given in Genoa by the singers Marchesi and Albertinotti, where he played his own variations on "La Carmagnole." Costa's suggestion he then played solos in the Cathedral each Sunday, acquiring an extensive repertoire. Gnecco. the composer, befriended the young violinist, and in 1795 he was taken to Parma to study with Alessandro Rolla. and gave a successful concert in that city. It is probable that he studied for two years with Ghiretti and several months with Rolla. In 1797, after a successful tour of Lombardy with his father, the boy, then 13 years old, shook off parental control, and played in various Italian cities. Falling into bad company, he pawned his violin to pay a gambling debt, but on the eve of a concert for which he was billed in Leghorn, Livron, a French merchant presented him with the splendid Guarnerius, which was thereafter his favourite instrument, and which, under the terms of his will, is preserved in the Sala Rossa of the Genoa Municipal Palace. From 1801 to 1804 Paganini was involved in a love affair which occasioned his retirement to Tuscany, during which time he devoted himself to the guitar and to composition. This interregnum in his public career subsequently gave rise to the story that he had been imprisoned, and there practised playing a violin for which a hard-hearted jailor would allow him but one string. In 1805 he again appeared as a violinist, and was appointed court virtuoso to Elisa, Princess of Lucca and sister of Napoleon. He was soon director of music, conductor of the opera orchestra, and (that he might be admitted to court functions from which a mere musician would be debarred) Captain of the royal body-guard. " Scene Amoureuse," for two strings, and the G string sonata, "Napoleon," were composed in the service of the Prinon the mandolin and violin, but treated cess. A series of tours of Italy began him with great severity. After further in 1808, and in 1813 Princess Elisa, instruction by the violinist, Servetto, then Grand Duchess of Tuscany with the child was placed with Giacomo court in Florence, having refused to

captain's uniform, Paganini left her in B minor, Op. 7; "Le Streghe" service and devoted himself entirely (Witches Dance), Op. 8; variations to concert work. In 1820 he was rich on "God Save the King," etc., Op. 9; enough to settle 30,000 francs on his Burlesque variations on "Le Carnamother. In 1828 he captivated the val de Venise," Op. 10; "Moto Percourt of Vienna. Pope Leo XII had petuo," Op. 11; Variations on "Non made him knight of the Golden Spur, più mesta," Op. 12; Variations on the Emperor made him court virtuoso, and the municipality of Vienna gave him the gold medal of St. Salvator. After sensational tours of Germany he made his debut in Paris, 1831, where he was received with wild enthusiasm, and then visited London, where he dereceived a total of between \$80,000 and \$85,000 in less than a year. While in Paris, 1834, he requested Berlioz to write him a viola solo, and thus inspired "Harold en Italie." A present of 20,000 francs to Berlioz rescued that composer from despair, and may be regarded as typical of Paganini's generosity, despite Sir Charles Halle's gossip that the money really came from Bertin of the "Journal des Debats." In 1836 Paganini lent his name to a gambling house venture in Paris, which cost him 50,000 francs, but this sum he easily recouped by concerts. He had received the Order of St. George from the Duchess of Parma, and was at the height of his fame and power, but the privations of childhood had begun to tell upon a constitution never robust, and in 1839 he was ordered to the South by his physicians. He played in Marseilles with old time vigour, and then returned to Genoa. There his disease, phthisis of the larynx, became more acute, and he went to Nice to pass the winter. His improvisations during the last few days of his life were said to have been wonderful, and his last act was to stretch forth his hands for his violin. The bulk of his estate, amounting to \$400,000, went to his son by the dancer Antonia Bianchi, known as Baron Achillino. During his lifetime 24 caprices for solo violin, 12 sonatas for violin and guitar, three grand quartets for violin, viola, guitar, and later overhears Nedda planning to 'cello. Posthumous publications in-elope with Silvio, a young villager. elude: Concerto in E, Op. 6; Concerto Tonio tells Canio of his wife's infi-

"Di tanti palpiti," Op. 13; 60 variations in all keys on the Genoese air "Barucaba," Op. 14. The discovery of 14 more works was reported in Genoa. Nov., 1907. Biographies were written by Fétis, Paris, 1851, Eng. trans.; A. Niggli, O. Bruni, Schottky, Schutz, manded \$25,000 for 12 concerts, and and others. B. Feb. 18, 1784, Genoa; d. May 27, 1840, Nice.

Page (John) edited "Harmonia Sacra," London, 1800, and other collections of music, sacred and secular; sang ten.; deputy at Eng. Chapel Royal; clerk of St. George's Chapel. B. Dec. 3, 1790; d. 1812, London.

Pagin (André Noel) composed six violin sonatas, published with bass and also with harpsichord accompaniment, Paris, 1748; played violin; pupil of Tartini. B. 1721, Paris; d. after 1770.

Pagliacci. Ruggiero Leoncavallo's two-act opera, to his own book, was first performed May 21, 1892, at the Teatro del Verme, Milan, and has since become popular throughout the world. Whether the story is based on an incident in life or borrowed from Catulle Mendes' "La Femme de Tabarin" is unimportant, since the fact remains that, as treated by Leoncavallo, it is so highly dramatic that it was performed as a play in English in 1908, while the music is very beautiful and effective. The Pagliacci, wandering show people, arrive at an Italian village where they prepare to give a performance. The company is composed of Canio, who plays the rôle of Punchinello; Nedda, his wife, who is the Columbine; Tonio, the Clown, and Beppe, the Harlequin. Tonio, who loves Nedda, ventures to tell her so, the only compositions published were but is rebuffed, and finally slashed across the face with a whip. swears revenge, and a few moments

delity, and the husband surprises distinguished himself as a teacher. theatre facing a row of benches in the open air. Tonio collects the peasantry by beating his drum, and, as they assemble, Silvio makes an appointment with Nedda, who is taking up the money from the spectators. The curtain of the little theatre rises, disclosing a situation which, to the actors, is reality itself. The Columbine of the play is entertaining her lover, the Harlequin, and planning to poison her husband, Punchinello, while the Clown awaits the husband outside, meaning to warn him. Punchinello (Canio) enters just in time to hear his wife making an appointment with her lover, and demands to know his name. Columbine refuses to tell. Punchinello is no longer acting, but living the tragedy of his own life, and, as he breaks down with emotion, the audience applauds the reality of the scene. Again Punchinello demands the name of the man who has injured him. Again Columbine refuses, but, realizing her danger, calls aloud for help. Silvio rushes toward the stage, but, before he can reach it, Punchinello has plunged his dagger into Columbine, and in a moment more stabs Silvio. Then Canio cries to the horrified spectators: "The comedy is finished!" and the curtain falls. In lieu of an overture there is a splendid prologue, sung before the curtain by Tonio. The principal musical numbers are: Act I: "O, che volo d'angclo," Nedda, and her duet with Silvio, "E allor perche"; "So ben che difforme," Tonio; "Vesti la giubba," Canio; Act II: "O Columbine, il tenero fido arlecchin," Beppe (as the Harlequin); "Suvvia, cosi terribile," Nedda.

Paine (John Knowles) obtained the first recognition of music as an elective course in an American college, first American to hold such an office; 1714-19.

Nedda and Silvio together, although organist, pianist, and composer. After Silvio escapes without being recog- preliminary musical instruction from nized. Beppe prevents Canio from Hermann Kretschmar in Portland, killing Nedda, and preparations for Me., Paine became a pupil of the Berthe performance are resumed. The lin Hochschule, under Haupt, Wiesecond act discloses a little rustic precht, and Teschner. Before returning to America he made a successful tour of Germany as organist, but in 1862 settled in Boston as instructor in music, also serving as the college organist for the next 10 years. His first important composition, a Mass in D. was performed in 1867 by the Berlin Singakademie, the composer conducting. The oratorio "St. Peter" was produced at Portland, Me., 1873, and later by the Boston Haydn and Handel Society. A symphony in C minor, the Spring symphony in A, and the symphonic poem "An Island Fantasy" were all produced by Theodore Thomas, and in 1888 his "Song of Promise," a cantata, was a feature of the Cincinnati May Festival. Other compositions were: music to "Œdipus Tŷrannus" and "The Birds," a setting of Whittier's hymn for the Philadelphia Exposition, a Columbus March and Hymn for the World's Fair at Chicago, Stedman's "Hymn of the West" for the Louisiana Purchase Exposition, St. Louis, 1904, an overture to "As You Like It," the symphonic poem "The Tempest," the cantatas "Phæbus Arise," "The Realm of Fancy," and "The Nativity." "Azara," a grand opera on a Moorish subject, like most serious operas by American composers, has never obtained a hearing, although composed in 1901. The composer received an honorary M.A from Harvard. 1869, and the degree Mus. Dr. from Yale, 1890. B. Jan. 9, 1839, Portland, Me.; d. April 25, 1906, Boston.

Pair of Organs. Obsolete term for the ORGAN which arose during the period in which the choir and grand organs were often distinct instruments.

Paisible (James) composed overtures and incidental music for "King Edward the Third," "Henry IV, "She would and she would not," and was made professor of music, sonatas, and duets for flute; headed Harvard University, Aug. 30, 1875, the the King's Band of Music in London,

Paisiello (Giovanni) composed a "BARBER OF SEVILLE" which the Roman public preferred to that of Rossini; was the favourite composer of Napoleon I, who made him his chapelmaster, and, on his retirement, permitted him to name Lesueur as his successor. A pupil of Father Carlo Presta, S.J., in childhood, Paisiello manifested talent at a very early age, and was placed in the San Onofrio Conservatory in Naples, where he was a pupil of Durante, Cotumacci, and A dramatic intermezzo performed at the Conservatory won the young composer two commissions for comic operas from Bologna. "La Pupilla " and "Il Mondo a Rovescio," with which he filled the order, were well received, and "L'Idolo Cinese" was a success in Naples, although he there encountered the rivalry of Piccinni and later of Cimarosa. From 1776 to 1784 he was in the service of Empress Catherine of Russia. Returning home by way of Vienna he composed eight symphonies for Emperor Joseph II and the opera "Il Rè Teodoro." For 12 years from 1784 he was chapelmaster to Ferdinand IV of Naples, where he produced the operas "Nina," "I Zingara in Fiera," and "La Molinara." His connection with Paris began in 1797, when he composed a funeral march for General Hoche, by order of Napoleon, then General Bonaparte. Called to Paris to organize the music of the First Consul, Paisiello composed church music, the opera "Proserpine," and awakened the wrath of Méhul and Cherubini, who were jealous of the favour accorded him. Returning to Naples, he became chapelmaster to Kings Joseph and Murat, but lost his pensions and honours on the return of the Bourbons, although permitted to retain his salary as chapelmaster. In all Paisiello composed about 100 operas, the best of which have been mentioned; a Passion oratorio, Te Deum with double chorus and two orchestras, 30 masses with orchestra, a requiem with orchestra, which was performed at his funeral, 40 motets, etc. The best biog-

B. May 9, 1741, Taranto; d. June 5, 1816, Naples.

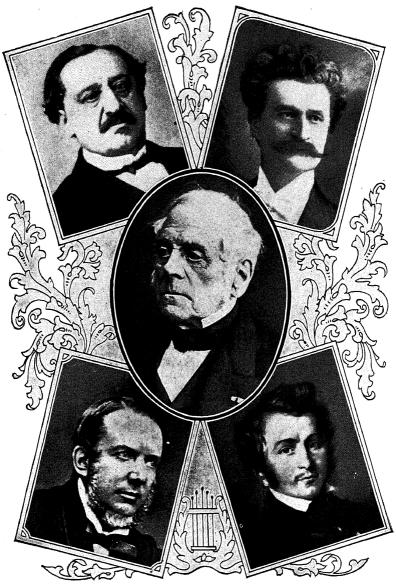
Paix (Jacob) composed organ music in Tablature, masses, motets; played organ at Lauingen and Augsburg. B. 1556; son of the organist of St. Anne's; d. 1590, Augsburg.

Paladilhe (Emile) composed the opera "Patrie," founded on Sardou's drama, Paris Opéra, Dec. 20, 1886, later in Hamburg as "Vaterland," and Milan as "Patria"; the lyric drama "Saintes Maries de la mer," 1892; two masses, "Fragments Symphoniques," and two symphonies. Pupil of Halévy in the Paris Conservatoire, Paladilhe won the first piano prize, 1857, and in 1860 the organ prize and the prix de Rome with his cantata "Le Czar Ivan IV." Returning from Rome he composed Coppée's one-act play "Le passant," Opéra Comique, April 24, 1872, which became highly popular. "L'Amour Africaine," three years later, proved a failure, as did "Diana," Ópera Comique, 1885. 1881 he received the Legion of Honor and became a member of the Académie in succession to Guiraud. B. June 3, 1844, Montpellier; add. Paris.

Palalaika. BALALAIKA.
Palco. It. Stage of a theatre.

Palestrina (Giovanni Pierluigi) composed the "MASS of Pope Marcellus," still regarded as the highest type of religious music; averted with this and other compositions, contemplated action of the Council of Trent discontinuing the use of music in the churches: reformed the liturgical music of Rome; began a careful revision of the Roman Gradual and Antiphonal, completed by his pupil Guidetti; was the supreme master of polyphonic music. In 1540, then a boy of about 14, the future composer left the little town from which he took his name for the Eternal City. Tradition says he was received into the choir of Santa Maria Maggiore by Maestro Pittoni, who heard him singing in the streets. Another legend has it that he became a pupil of Goudimel or Gaudio Mell, but it is certain, in any case, that on Oct. 28, 1544, he was sufficiently accomraphy is that of his friend Lesueur. plished in music to be appointed to a canonry in Palestrina, where he sang Pius V and the six pontiffs who reigned the daily office, taught, and played Three years later he married Lucrezia di Goris, but continued to reside in Palestrina until 1551, when he was called to Rome as the first chapelmaster of the Julian Chapel in the Vatican, Rubino and his other predecessors having been styled masters of the boys, of the music, or of the choir. In 1554 he dedicated a volume of masses to Pope Julius III and the following year was made a singer in the Pope's private chapel, in violation of the rules, for he was neither a celibate, in orders, nor a good singer. The death of Julius and the brief pontificate of Marcellus II was followed by the succession to the papal throne of Paul IV, who promptly dismissed Palestrina from the chapel, although allowing him the pension of six scudi monthly. For a time the composer was prostrated by mortification and worry over his poverty, but in two months' time, Oct., 1555, he became chapelmaster at the Cathedral of St. John Lateran. While holding that post he composed the famous IM-PROPERIA, which the same Pope Paul IV caused to be sung in the Apostolic Chapel, a custom which still continues in Rome; a set of Magnificats, and the hymn "Crux Fidelis." In 1561 he became chapelmaster at Santa Maria Maggiore, where he remained 10 years at a salary of 16 scudi per month. It was during this term of office that the Council of Trent, disgusted at the artificiality which had crept into church music, and still more at the prevailing habit of the composers of adapting street songs as canti fermi for the mass, was prepared to banish music from the churches altogether. A commission of eight Cardinals, appointed by Pope Pius IV, first undertook to ascertain if reforms were possible, and, on hearing the Mass of Pope Marcellus (Missa Papæ Marcelli), concluded it to be the model of what church music should be, a brief. Palestrina's reward was a grant of the full pay of a singer in the Pon-

after him. In 1571 Palestrina was reelected to his old post as chapelmaster of the Vatican. There he remained for life, for though Pope Sixtus V wished to appoint him maestro of the Sistine Chapel, the singers declined to serve under a layman. His activities were not confined to church music, although he was prolific in the composition of motets and masses, for in 1555 he issued a volume of 22 madrigals. Moreover he was a highly successful teacher, and in 1576, at the request of Gregory XIII, undertook the laborious revision of the church music, aided by Guidetti, which was published in Rome, 1582, as "Directorium Chori." He had enjoyed the friendship and patronage of Cardinal d'Este, and in later life that of Cardinal Buoncompagni. His fame had extended throughout Europe, and his income, if not large, was sufficient. His happiness was clouded, however, by the loss of his sons and pupils, Angelo and Ridolfo, and the death of his wife, 1580, while the remaining son, Igino, proved a thorn in his flesh. The sincerity of his grief found expression in the "Super flumina Babylonis" and other motets, but a year later he married a wealthy widow, Virginia Dormuli. He then made 29 settings of the 'Song of Solomon," dedicated to Pope Gregory XIII, regarded as his finest work with the exception of the Mass so often referred to. These were published in 1584, and reprinted more frequently than any of his other works. The mass entitled "Assumpta est Maria in Coelum," dedicated to Sixtus V to make amends for some pièces de circonstance, occasioned the trouble with the Sistine Choir, which ended, after the Pope had disciplined his singers, in Palestrina composing three new masses for that organization. From the remaining period of his life date the Lamentations, the Hymnal for every day in the year, the great Stabat Mater, and 30 5-part Madrigali spirdecision afterwards confirmed by papal ituali. During his last hours, while suffering from pleurisy, Palestrina gave the directions for publishing his tifical Choir, a stipend continued by manuscripts to his son Igino, and then



FRIEDRICH VON FLOTOW JOHANN STRAUSS (JR.)

DANIEL F. E. AUBER

MICHAEL WILLIAM BALFE GUSTAV ALBERT LORTZING

and confessor, St. Philip de Neri. B. nus, 4 voices; 2, O Regem coeli, 4 about 1525; d. Feb. 2, 1594. The voices; 3, Virtute magna, 4 voices; principal biographies are by Baini, Rome, 1828; A. Bartolini, Rome, 1870; Baumker, 1877; Cametti, Milan, 1895. A complete edition of his works is published by Breitkopf & Härtel. The De Beata Virgine, 4 voices; 2, Incatalogue includes: Vol. 1, 24 5-part motets, 7 6-part motets, 2 7-part motets: Vol. II, 17 5-part motets, 8 6-part motets, 4 8-part motets; Vol. III, 18 5-part motets, 8 6-part motets, 6 8-part motets; Vol. IV, 50 5-part motets, No. 1, Spem in alium, 4 voices; 2, the "Songs of Solomon"; Vol. V, 28 Primi Toni ovvero Io mi son gio-4-part motets, 30 Commune Sanctor- vinetta, 4 voices; 3, Brevis, 4 voices; ium; Vol. VI, 48-part motets, 25-part 4, De Feria, 4 voices; 5, L'homme motets, 8 6-part motets, 28 8-part mo- armé, 5 voices; 6, Repleatur os neum, tets; Vol. VII, 2 6-part motets, 3 5 voices; 7, De Beata Virgine vel 8-part motets, 3 12-part motets, 7 Dominicalis, 6 voices; 8, Ut, re, mi, 4-part motets, 9 8-part motets, the 12- fa, sol, la, 6 voices. Vol. XIII, the part Stabat Mater Dolorosa, 9 8-part 4-part mases: No. 1, Missa prima motets; Vol. VIII, the 4-part hymns: No. 1, Conditor alme siderum; 2, Christe Redemptor omnium; 3, A solis nostra redemptio); 4, Missa quarta. ortu cardine; 4, Salvete flores mar- 5-part Masses: No. 5, Missa prima tyrum; 5, Hostis Herodes impie; 6, (Eripe me de inimicis); 6, Missa Lucis Creator optime; 7, 0 lux beata Trinitas; 8, Ad preces nostras; 9, Vexilla regis prodeunt; 10, Ad coenam No. 1, Aeterna Christi munera, 4 Agni providi; 11, Jesu nostra redemptio; 12, Veni creator Spiritus; 13, Pange lingua gloriosi; 14, Quod-cumque vinclis; 15, Doctor egregie; 16, Ave maris stella; 17, Vexilla regis prodeunt; 18, Ut queant laxis; 19, Aurea luce; 20, Lauda mater ecclesiae; 21, Petrus beatus; 22, Quicumque Christum quaeritis; 23, Tibi Christe, splendor patris; 24, Christe Redemptor omnium; 25, Exultet coelum laudibus; 26, Tristes erant Apostoli; 27, Deus tuorum Militum; 28, Deus tuorum Militum; 29, Sanctorum meritis; 30, Rex gloriose Martyrum; 31, Iste confessor; 32, Jesu corona Vol. IX, 68 5-part offertories; Vol X, 4 voices; 2, Veni sponsa Christi, 4

received the sacraments from his friend the masses: No. 1, Ecce sacerdas mag-4. Gabriel Archangelus, 4 voices; 5, Ad coenam agni, 5 voices; 6, Pro Defunctis, 5 voices; 7, Sine nomine, 6 voices. Vol. XI, the masses: No. 1, violata, 4 voices; 3, Sine nomine, 4 voices; 4, Ad Fugam, 4 voices; 5, Aspice Domine, 5 voices; 6, Salvum me fac, 5 voices; 7 Papae Marcelli, 6 voices. Vol. XII, the masses: (Lauda Sion); 2, Missa secunda (Primi Toni); 3, Missa tertia (Jesu, secunda; 7, Missa tertia (O magnum mysterium). Vol. XIV, the masses: voices; 2, Jam Christus astra ascenderat, 4 voices; 3, Panis quem ego dabo, 4 voices; 4, Iste confessor, 4 voices; 5, Nigra sum, 5 voices; 6, Sicut lilium inter spinas, 5 voices; 7, Nasce la gioia mia, 6 voices. Vol. XV, the masses: No. 1, Dies santificatus, 4 voices; 2, In te Domine speravi, 4 voices; 3, Sine nomine, 5 voices; 4, Quam pulchra es, 4 voices; 5, Dilexi quoniam, 5 voices; 6, Ave Maria, 6 voices. Vol. XVI, the masses: No. 1, Ave Maria, 4 voices; 2, Sanctorum meritis, 4 voices; 3, Emendemus, 4 voices; 4, Sacerdos et Pontifex, 5 voices; 5, virginum; 33, Jesu corona virginum; Tu es pastor ovium, 5 voices. Vol. 34, Hujus obtentu; 35, Urbs beata XVII, the masses: No. 1, Quem Jerusalem; 36, Magne pater Augusdicunt homines, 4 voices; 2, Dum tine; 37, Laudibus summis; 38, En esset summus Pontifex, 4 voices; 3, gratulemur hodie; 39, Proles de coelo O admirabile commercium, 5 voices; prodiit; 40, Decus morum dux; 41, 4, Memor esto, 5 voices; 5, Dum Christe qui lux es; 42, Prima lux complerentur, 6 voices; 6, Sacerdotes surgens; 43, Nunc jurat celsi; 44, Domini, 6 voices. Vol. XVIII, the Mensis Augusti; 45, Hymnus canoris. voices; 3, Vestiva i colli, 5 voices; lamentations for four-, five-, six-, and Domini, 4 voices; 2, Regina coeli, XXI, the masses: No. 1, Regina coeli, 4 voices; 2, O Rex gloriae, 4 voices; 3, Ascendo ad Patrem, 5 voices; 4, Qual è il più grand' amor? 5 voices; 5, Tu es Petrus, 6 voices; 6, Viri Galilaei, 6 voices. Vol. XXII, omnes gentes, 8 voices; 2, Hodie majoribus duplicibus, 4 voices (ineentius, 5 voices (inedita); 4, O sacrum convivium, 5 voices (inedita): 5, Assumpta est Maria, 6 voices; 6, Veni Creator Spiritus, 6 voices (inedita). Vol. XXIV, the masses: No. 1, Pater noster, 4 voices (inedita); 2, Panem nostrum, 5 voices (inedita); 3, Salve Regina, 5 voices (inedita); 4, Missa (sine titulo), 6 voices (inevoices (inedita). Vol. XXV, the lamentations: No. 1, Incipit Lamen-

4, Sine nomine, 5 voices; 5, In the eight-part chorus. The same lamen-Domine speravi, 6 voices; 6, Te Deum tations for three-, four-, five-, and sixlaudamus, 6 voices. Vol. XIX, the part chorus. The same lamentations masses: No. 1, In illo tempore, 4 for four-, five-, and six-part chorus. voices; 2, Gia fu chi m'hebbe cara, Vol. XXVI, litanies, motets, and 4 voices; 3, Petra sancta, 5 voices; psalms to the number of 17, 4 to 12 4, O virgo simul et mater, 5 voices; voices. Vol. XXVII, 35 four-, five-, 5, Quinti Toni, 6 voices; 6, Illumina six-, and eight-part magnificats, 3 oculos meos, 6 voices. Vol. XX, the Books. Vols. XXVIII and XXIX, masses: No. 1, Descendit Angelus madrigals, 3, 4, 5, and 6 voices. Vol. XXX, supplement consisting of col-5 voices; 3, Quando lieta sperai, 5 lections printed in the 16th and 17th voices; 4, Octavi Toni, 6 voices; 5, centuries and from the archives of Alma Redemptoris, 6 voices. Vol. the Julian and Petrine chapels (Ex collectionibus impressis saeculi XVI et XVII): I. Cantiones sacrae. No. 1, Jesu, Rex admirabilis, 3 voices; 2, Illumina oculos (?), 3 voices; 3, Tua Jesu dilectio, 3 voices; 4, In Domino laetabitur (?), 4 voices; 5, the masses: No. 1, Laudate Dominum Jesu, flos matris, 4 voices; 6, O quam suavis est, 4 voices; 7, Benedictus Christus natus est, 8 voices; 3, Dominus Deus, 4 voices; 8, Miserere Fratres ego enim accepi, 8 voices; mei Deus, 4 voices; 9, Missa Papae 4, Confitebor tibi Domine, 8 voices. Marcelli, 4 voices; 10, Missa sine Vol. XXIII, the masses: No. 1, In titulo, 5 voices; 11, Laudate Dominum in sanctis, 8 voices; 12, Vos dita); 2, In minoribus duplicibus, amici mei estis, 8 voices. II. Can-4 voices (inedita); 3, Beatus Laurtiones profanae. No. 1, Amor, se pur sei Dio, 3 voices; 2, Chiare, fresche, e dolci acque, 4 voices; 3 Da fuoco così bel, 4 voices; 4, Con dolce, altiero ed amoroso cenno, 4 voices; 5, Se dai soavi accenti, 4 voices; 6, Voi mi poneste in foco, 4 voices; 7, Donna, presso al cui viso, 5 voices; 8, Non fugià suon di trombe, 5 voices; 9, II Caro è morto, 5 voices; dita); 5, Tu es Petrus, 6 voices 10, Anima, dove sei, 5 voices; 11, (inedita); 6, Ecce ego Joannes, 6 Quand', ecco, donna, 5 voices; 12, Dunque perfido Amante, 5 voices. Ex Archivo capellae Juliae ad S. tatio Jeremiae Prophetae. Aleph., 4 Petrum: No. 1, Deus, tuorum milivoices; 2, Vau. Et egressus est a tum, 4 voices; 2, Exultet coelum filia Sion, 4 voices; 3, Jod. Manum laudibus, 4 and 5 voices; 3, Gloria, suam misit hostis, 4 voices; 4, De laus et honor, 4 voices; 4, Monstra Lamentatione Jeremiae Prophetae. te esse matrem, 4 voices; 5, O Re-Heth. Cogitavit, 4 voices; 5, Lamed. demptor, 4 voices; 6, Pange lingua, Matribus suis dixerunt, 4 voices; 6, 4 voices; 7, Pueri Hebraeorum, 4 Aleph. Ego vir, 4 voices; 7, De Lam- voices; 8, Tantum ergo, 4 voices; 9, entatione Jeremiae Prophetae. Heth. Veni creator Spiritus, 4 voices; 10, Misericordiae Domini, 4 voices; 8, Vexilla Regis prodeunt, 4 voices; 11, Aleph. Quomodo obscuratum est au- Beata es, Virgo, 8 voices; 12, Laurum, 4 voices; 9, Incipit Oratio Jeredate Dominum de coelis, 8 voices; miae Prophetae, 4 voices. The same 13, Regina coeli, 4 and 8 voices; 14,

O gloriosa, Domina, 4 and 12 voices. 8 voices. Vol. XXXII, Third Supple-Vol. XXXI, second supplement, conment from the archives of Sta. Maria sisting of collections from the Pon-Maggiore, the library of the Roman tifical chapel, the Vatican library, College, and other sources. Ex Arand the archives of the Cathedral of chivo Basilicae Liberianae ad S. St. John Lateran, Ex Archivo ca- Mariam majorem: No. 1, Beata es, pellae Pontificiae: No. 1, Cum de- Virgo Maria, 6 voices; 2, Missa sine scendisset (? op. dub.), 4 voices; 2, titulo, 6 voices. Ex Bibliotheca olim De lamentatione Jeremiae Prophetae, Collegii Romani: No. 1, Audi be-4 and 5 voices; 3, Dum complerentur nigne conditor, 4 voices; 2, Te lucis dies (?), 4 voices; 4, Gloria Patri, ante terminum (Hymnus), 4 voices; 4 voices; 5, Lamed, Matribus suis, 4 voices; 6, Libera me Domine, 4 voices; 7, Miserere mei Deus, 4 and coeli laetare, 4 voices; 6, Venite, ex-5 voices; 8, Miserere mei Deus, 4, 5, sultemus Domino, 5 voices; 7, Beneand 9 voices; 9, Misit rex incredulus dictus Dominus, 4, 5, and 9 voices; (?), 4 voices; 10, O Doctor optime 8, Miserer mei Deus, 12 voices in 3 (?), 4 voices; 11, Dexteram meam chorus. Ex diversis Bibliothecis et (?), 5 voices; 12, Laudate coeli (?), Archivis: No. 1–8, VIII, Ricercari 5 voices; 13, Ne reminiscaris (?), 5 (?), 4 voices; 9, In monte oliveti voices; 14, Per lignum (?), 5 voices; 15, Quem dicunt homines (?), 5 voices; 16, Qui manducat (?), 5 voices; 17, 11, Ecce vidimus (Resp.) (?), 4 Salvum me fac (?), 5 voices; 18, voices; 12, Amicus meus (Resp.) Tu es pastor, 5 voices; 19, Ecce (?), 4 voices; 13, Judas mercator sacerdos magnus (?), 6 voices; 20, (Resp.) (?), 4 voices; 14, Unus ex Estote fortes in bello, 6 voices; 21, discipulis (Resp.) (?), 4 voices; 15, Salvatorem exspectamus, 6 voices. Eram quasi agnus (Resp.) (?), 4 Ex bibliotheca Vaticana: No. 1, Im- voices; 16, Una hora non potuistis mense coeli conditor, 4 voices; 2, Telluris ingens conditor, 4 voices; 3, populi (Resp.) (?), 4 voices; 18 Om-Coeli Deus sanctissime, 4 voices; 4, nes amici mei (Resp.) (?), 4 voices; Magnae Deus potentiae, 4 voices; 5, Psalmator hominis, 4 voices; 6-16, voices; 20, Vinea mea (Resp.) (?), XI Escercizi sopra la scala; 17, Bene- 4 voices; 21, Tanquam ad latronem dictus Dominus Deus, 5 voices. Ex (Resp.), 4 voices; 22, Tenebrae factae Archivo Basilicae S. Joannis ad La-sunt (Resp.) (?), 4 voices; 23, Aniteranum: No. 1, Audi benigne Con- mam meam (Resp.) (?), 4 voices; ditor, 4 and 5 voices; 2, Creator alme 24, Tradiderunt me (Resp) (?), 4 siderum, 4 voices; 3, De lamentatione voices; 25, Jesum tradidit (Resp.) Jeremiae Prophetae. Cogitavit Domi- (?), 4 voices; 26, Caligaverunt nus, 4 voices; 4, Peccatum peccavit Jeru- (Resp.) (?), 4 voices; 27, Sicut ovis salem, 4 voices; 5, Gloria, laus et honor, (Resp.) (?), 4 voices; 28, Jerusalem 4 voices; 6, Hodie Christus natus est, surge (Resp.) (?), 4 voices; 29, 4 voices; 7, Ingrediente Domino (?), Plange quasi virgo (Resp.) (?), 4 voices; 8, Libera me Domine, 4 voices; 30, Recessit pastor noster voices; 9, O bone Jesu, 4 voices; 10, (Resp.) (?), 4 voices; 31, O vos O Redemptor, sume carmen, 4 voices; omnes (Resp.) (?), 4 voices; 32, 11, Salve Regina, 4 voices; 12, Tristes Ecce quomodo moritur justus (Resp.) erant Apostoli (?), 4 voices; 13, (?), 4 voices; 33, Astiterunt reges Ecce nunc benedicite (4 and 5 voices); (Resp.) (?), 4 voices; 34, Aestima-14, Nunc dimittis, 4 and 5 voices; tus sum (Resp.) (?), 4 voices; 35, 15, Miserere mei Deus, 5 voices; 16, Sepulto Domino (Resp.) (?), 4 Incipit oratio Jeremiae, 6 and 8 voices; 36, Et erexit (?), 4 voices; voices; 17, Benedictus Dominus Deus, 37, Asperges me (Ant.) (?), 4 voices; 2 chorus, 4 voices; 18, Populus meus, 38, O bone Jesu (?), 4 voices; 39, O

3, In manus tuas Domine, 4 voices; 4, Nunc dimittis, 4 voices; 5, Regina (Resp.) (?), 4 voices; 10. Tristis est anima mea (Resp.) (?), 4 voices; voices; 16, Una hora non potuistis (Resp.) (?) 4 voices; 17, Seniores 19, Velum templi (Resp.) (?), 4 Domine, Jesu (?), 4 voices; 40, and Florence. B. April 26, 1834. Thomas unus ex duodecim, 4 voices; Sherburne, N. Y.; Dr. Mus., University 41, Veni sancte Spiritus (Sequ) (?), of Chicago. 4 and 6 voices; 42, Lumen ad revelationem (Ant. cum Cant. Nunc dimittis) (?), 4 and 5 voices; 43, misation and the church tones; be-Libera me (Resp.) (?), 5 voices; 44, Miserere mei (Ps.) (?), Falsob, 5 voices; 45, Miserere mei (Ps.) (?), Falsob, 6 voices; 46, Incipit lamentatio Jeremiae Prophetae. Aleph. (?), 8 voices; 47, Vau. Et egressus est (?), 8 voices; 48, Jod. Manum suam (Fragm.) (?), 8 voices; 49, Stabat Mater (Sequ.), 4 and 8 voices; 50, Victimae paschali laudes (Sequ.), 4 and 8 voices. A XXXIII and final volume is devoted to facsimiles, documents, papers, and index.

Palastrinastil. Ger. In the style 1567.

of Palestrina.

Palettes. Fr. White kevs.

Pallavicini (Carlo) composed "Messalina," 1680, Venice, "Antiope," 1689, and in all 21 operas; court chapelmaster at Dresden. B. Brescia; d. Jan. 29, 1688, Dresden. Stefano Benedetto wrote a "Discorso della Musica," libretti. B. Mar. 21, 1672, Padua; son of CARLO.

Pallavicini (Vincenzo) composed a sinfonie and (with Fischietti) the opera "Lo speziale," to book by Goldoni, Venice, 1755; chapelmaster at the Conservatorio deg' Incurabili,

Venice. B. Brescia.

Pallavicino (Benedetto) composed madrigals and church music; chapelmaster to the Duke of Mantua until displaced by Monteverde, later Camaldolese monk. B. Cremona; d. about 1612.

Pallet. Spring valve of an organ's wind chest.

Palmer (Elizabeth Annie) wrote "Musical Recollections," 1904, London; sang in English opera and concerts; pupil of the Royal Academy of Music and of Garcia. B. Aug. 9, 1831, London; add. Newcastle.

Palmer (Horatio Richmond) became dean of the Chatauqua School

Palmula. L. Organ manual.

Palotta (Matteo) wrote on Solcame composer of church music to Emperor Charles VI; pupil of San Onofrio Conservatory; called "11 Panormitano." B. Palermo, 1689; d. Mar. 28, 1758, Vienna.

Pambe. Small Indian drum.

Paminger (Leonhard) published a collection of Latin motets for the whole church year, Nuremberg, 1567-80; composed German hymns; monk of St. Nicholas Convent, Passau, but joined the Lutherans. B. Aschau. Bavaria, Mar. 29, 1495; d. May 3,

Pandora. Arabian Tanbur

long-necked lute.

Pandore. Obsolete English instrument of the lute family, which had six pairs of strings.

Pane, del (Domenico) composed masses, motets; edited Abbatini's Antiphons, 1677; sopranist in Vienna imperial chapel; choirmaster of the papal chapel, Rome, 1669; pupil of Abbatini. B. Rome; d. after 1687.

Panny (Joseph) played violin; composed for violin, chamber music, masses, a requiem; founded music schools in Weisserling and Mainz; pupil of Von Eybler. B. Oct. 23, 1794, Kohlmitzberg, Austria; d. 1838, Mainz.

Panofka (Heinrich) wrote "The Practical Singing Tutor," vocal exercises; founded an "Académie du chant" in Paris with Bordogni, Paris, 1842; pupil of Mayseder and Hoffmann, Vienna. B. Breslau, Oct. 2, 1807; d. Nov. 18, 1887, Florence.

Panormo (Vincenzo Trusaino) made violins in London and Paris on the large Stradivarius model. B. Nov. 30, 1734, Monreale, near Palermo; d. 1813, London. George Lewis made guitars, violins, and bows in London. B. 1774, London; son of VINCENZO of Music, 1877; taught, conducted TRUSAINO; d. 1842. Joseph made choruses in Chicago; published man-'cellos and violins in London. B. 1773, uals and collections; pupil of his London; brother of GEORGE LEWIS; father and sister; studied in Berlin d. 1825. Edward Ferdinand suchis father, JOSEPH.

Pan Pipes, so called because their deity of that name, consist of from seven to nine hollow reeds, cut in short, graduated lengths, and fastened together so as to be easily blown by the mouth. This simple instrument, each pipe of which sounds the note of its tube and the odd harmonics, was the Syrinx of the Greeks, the Fistula of the Latins, the Ugab of the Paris. Hebrews, and the forerunner of the organ.

Panseron (Auguste Mathieu) taught vocal at the Paris Conservatoire, where he won the prix de Rome, 1813; composed masses, forgotten operas, songs; wrote instruction books. B. April 26, 1796, Paris; d. July 29,

1859, Paris.

Pantaleone. Large DULCIMER with distinct sets of metal and gut strings, so named by Louis XIV of France in honour of its inventor, Pantaleon Hebenstreit.

Pantalon. Fr. First movement of

the quadrille.

Panthéon was the name of a large building in Oxford street, London, used for concerts, operas, and balls, 1771 to 1834.

"Imitation of Pantomime. Gr. everything." The ballet d'action, a combination of dancing and gesticulation by which a drama may be represented without words, although accompanied by music, is the highest form of pantomime. The history of this form of entertainment is lost in the though blind from childhood; pupil dawn of Greek and Roman civilizations, and it was common also among Oriental peoples. The early English pantomimes, for which the Arnes, Dibdin, Linley, and others composed music, have entirely disappeared, and the Vienna; daughter of an Imperial last pantomime to be received with favour in America and Great Britain Wormser, 1891-92.

ceeded to the instrument business of and Assisi. B. Sienna, May 25, 1726; d. April 26, 1776.

Pape (Jean Henri) invented many invention was attributed to the Greek new devices for pianos, of which few stood the test of time; made a transposing piano and instruments of novel outlines; devised a new method of sawing veneers; made instruments in Paris for 50 years, having learned the trade with Pleyel, chevalier of the Legion of Honor. B. Sarsted, near Hanover, July 1, 1789; d. Feb. 2, 1875,

> "Butterflies." Papillons. Fr.Title given by Schumann to his 12

piano pieces, Op. 2.

Papini (Guido) taught violin at the Dublin Royal Academy of Music, where he founded a series of classical concerts; composed concertos for violin and 'cello, songs, chamber music, a Violin School; played violin at the principal Paris and London concerts; pupil of Giorgetti. B. Camagiore, near Florence, Aug. 1, 1847; add. London.

Paque (Guillaume) played 'cello, pupil of De Munck at the Brussels Conservatory, where he gained first prize at 15, afterwards becoming court cellist in Madrid, and soloist at the principal London concerts. B. July 24, 1825, Brussels; d. Mar. 2, 1876, London.

Paradis. The highest row of boxes in a French theatre is so called.

Paradis, von (Marie Therese) composed "Ariadne and Bacchus," 1791, and other popular dramatic works; played piano, visiting the principal music centres as a virtuosa, of Richter, Kotželuch, Salieri, Abbé Vogler; highly esteemed by the musicians of her time. Mozart's concerto (Kochel 456) in B flat was written for her. B. May 15, 1759, Councillor; d. Feb. 1, 1824.

Paradise and the Peri. Robert was "L'Enfant Prodigue," by André Schumann's cantata to his own adaptation of Moore's poem was first per-Paolucci (Giuseppe) wrote "Arte formed Dec. 2, 1843, at Leipsic. There Pratica di Contrappunto," etc., Venice, are 26 numbers, scored for soli, chorus, 1765; pupil of Padre Martini and, and orchestra. Sterndale Bennett's like him, a member of the Order of Fantasia-Overture, Op. 42, was first St. Francis; choirmaster at Venice performed at the Jubilee concert of

the London Philharmonic Society, July COMIQUE and Gaieté Théâtre, the 14, 1862. It is a programme piece. latter devoted to lyric drama from John Francis Barnett's cantata for 1908. It is likewise the home of the soli, chorus, orchestra, and organ was most notable teaching institution defirst performed Aug. 31, 1870, at the

Birmingham Festival.

menico) composed "Alessandro in this book for the CONSERVATOIRE Persia" and other forgotten operas, others; pupil of Porpora. B. 1710, Naples; d. 1792, Venice.

Parallel Motion. Progression of two or more parts at fixed intervals,

such as thirds or sixths.

Paramese. Fifth string of the Greek lyre.

Paranete. Seventh string of the Greek lvre.

Paravicini (Signora) played violin so well that Empress Josephine engaged her to teach her son Eugene; losing the favour of the court, she returned to Italy and later gave concerts B. 1769, Turin; disappeared at Bologna, 1830.

Pardon de Ploermel. Original title of Meyerbeer's "DINORAH."

B. Edinburgh, May 7, 1836; d. Jan. 21, 1874, London.

Parhypate. Second string of the

Greek lyre.

Paris is the home of the SUBSI-DIZED THEATRE, under which head were included besides the houses devoted to drama, the OPERA, OPERA singing to a high degree of perfection,

voted to musical art in the whole world, the Paris Conservatoire, to Paradisi or Paradies (Pietro Do- use the popular name employed in NATIONALE DE MUSIQUE clavier sonatas admired by Cramer and DECLAMATION. As most of the Clementi; taught Thomas Linley and instrumental musicians and singers were educated in the Conservatoire, it is natural that among the most important musical events of the season were those given under its auspices, a special organization known as the Société des Concerts du Conservatoire being in charge. These concerts were founded by HABE-NECK, 1828, incidentally to secure the performance of his own works. and gave programs of symphonic proportions which grew in importance until it became necessary to repeat the same program on consecutive in Lisbon, and with great success Sundays that seats might be found throughout Germany; pupil of Viotti. for all the subscribers. The orchestra consisted of 84 musicians and the conductors in succession to Habeneck were Gerard, Tilmant and Deldevez. There were 32 members in the chorus Parepa-Rosa (Euphrosyne) sang and the standard of performances, as sop. in opera with great success in such well as the selection of works was rôles as Arline, Satanella, Norma, uniformly maintained on the highest Donna Anna, Elsa, voice extending two plane. The Concerts Populaires, and a half octaves up to d". Daugh- founded in 1861 by PASDELOUP, were ter of the singer, ELIZABETH SE- highly important in introducing new GUIN, and her husband, D. Parepa, works and in forming public taste, Baron de Boyescu, of Wallachia, she while of more recent date were the received her first instructions from her concerts bearing the names of their mother, and made her debut at 16 as founders LAMOUREUX and CO-Amina in Malta. In 1867, having LONNE. It should be observed, how-achieved an excellent name in both ever, that despite its supremacy in opera and concert, she visited the so many directions, the French capi-United States under the management tal, like the American metropolis, of CARL ROSA, whom she married in lacked a permanent orchestra; that 1867, and for the next few years toured is to say, no orchestral body required at the head of her own opera company. and compensated its musicians for their full time. There were numerous organizations such as the old Société des Quatuors de Beethoven and the more recent Société des Instruments à Vent devoted to classic and modern chamber music and the OR-FEON had cultivated the art of part

Of the many excellent non-official Symphonies were first made known music schools with which the city to France and for which he composed abounded the most important, in view six symphonies. The Concert de la of the recent reforms in church music Rue de Clèry, 1789, and the Concert inaugurated by Pope Pius X, was Feydeau, 1794, were modelled on the Schola Cantorum. This was Gossec's enterprise, and in 1805 the founded 1896 by CHARLES BORDES, Concerts Spirituel were revived for ALEXANDRE GUILMANT, and VIN- strictly religious music at the Opéra CENT D'INDY for the especial study during Holy Week. of GREGORIAN CHANT and the works of PALESTRINA and other given W. A. Mozart's work in D (Kömasters of the polyphonic schools. chel 297), because it was composed in Monthly concerts were given directed Paris and first performed June 18, by d'Indy, at which the works of the 1788, at the Concert Spirituel. old masters were admirably performed; and the school published cantata celebrating the defeat of "Les Tablettes de la Schola" in Charles X by the Parisian troops was which to record its own progress, and first sung Aug. 2, 1830, at the Theatre a number of ancient and modern Port St. Martin, but the air had compositions. more than 300 pupils of both sexes, Baron de Trenck." Auber said that and there were societies for the sup- the original of this once popular port of the institution in many of the song was a folk song dating back to provincial cities. There were scholarships and a scale of fees to the students participating in concerts by act opera, to book by Romani, founded which it was possible for many to on Byron's poem, was first performed work their way through. Paris had Mar. 18, 1833, at the Pergola Theatre, its musical beginnings in the reign Florence. W. Sterndale Bennett's of Louis XIV, who established the overture in F sharp minor, Op. 3, ACADÉMIE DE MUSIQUE, 1669. was first performed June 8, 1840, by The next most notable of Paris musi- the London Philharmonic Society. cal institutions was the Concert Spirituel founded in 1725 by Anne certos; played oboe in English ora-Danican PHILIDOR. Twenty-four con- torios and concerts, and from 1783 was certs per annum were given on those musician to the Prince of Wales. B. solemn days of the church year when 1745, London; d. Aug. 2, 1829, Lonthe opera house was closed. greater or less artistic and financial sonatas, songs, glees; sang in concerts success, these concerts were continued until the beginning of the French Revolution, affording not only instrumental and choral music, but introducing many notable foreign musicians. But while neither French nor operatic music could be given on the terms by which the Opéra permitted latter instrument at Covent Garden these concerts to exist, they were and Vauxhall. B. 1762, London; hardly more religious in character brother of JOHN; d. Aug. 26, 1847. than the sacred concerts which are a feature of the Puritanical Sunday in posed the oratorio "The Life of Man," some parts of America. GOSSEC was services; played organ Trinity Church, conductor of the Concert des Ama-Boston, 1864-91; taught; wrote on teurs founded in 1770, which 10 music. B. June 2, 1828, Boston, Mass. years later became the Concert de la Loge Olympique, where Haydn's composed the oratorio "Hora Novis-

Parisian Symphony was the name

Parisienne. Casimir Delavigne's In 1908 there were been previously used in his "Le 1757.

Parisina. Gaetano Donizetti's three-

Parke (John) composed oboe con-With don. Maria Hester composed piano and festivals from 1790 until her marriage to Mr. Beardmore, 1797. B. 1775, London; daughter of JOHN; d. Aug. 15, 1822, London. William Thomas composed oboe concertos, overtures, songs, glees; wrote "Musical Memoirs"; played viola and oboe, the

Parker (James Cutler Dunn) com-

Parker (Dr. Horatio William)

sima," the "Star Song" cantata which 3 songs, Op. 34; suite for violin, piano. won the PADEREWSKI prize, 1901; and 'cello, Op. 35; 4 organ pieces, Op. concerto for organ with orchestra and 36; "The Holy Child," Christmas canharp, 1901; succeeded Robbins Bat- tata, Op. 37; String Quintet, D minor, tell as professor of music, Yale Uni- Op. 38; 4 male choruses, Op. 39; "Caversity, 1894; played organ. Dr. hal Mor of the Wine Red Hand," bar. Parker's mother, born Isabella G. Jen- and orchestra, Op. 40; suite for violin nings, was his first teacher. At 15 he and piano, Op. 41; Ode for Commencecomposed Kate Greenaway's "Under ment, Op. 42; "Legend of St. Christothe Window" in two days, and then pher," oratorio, Op. 43; "Adstant Anbecame a pupil of Emery, Orth, and gelorum Chori," prize motet à capella, Chadwick, Boston. In 1881 he entered New York Musical Art Society, 1899, upon a three years' course of study at Op. 45; "Northern Ballad" for orchesthe Munich Hochschule, organ with tra, Op. 46; 6 Old English songs, Op. Rheinberger. Returning to America he 47; male choruses, Op. 48; 3 piano taught and played organ at the Garden pieces, Op. 49; "Wanderer's Psalm," Op. City (L. I.) Cathedral and school, and 50; 3 songs, Op. 52; "Hymnos andron," for a while was instructor in counter- Greek Ode for Yale bicentenary celepoint at the NATIONAL CONSERVA- bration, Op. 53; concerto for organ TORY OF MUSIC, and also playing and orchestra, Op. 55; symphonic organ at churches in New York and Boston. "Hora Novissima," performed ion service, B flat, Op. 57; 3 Mediæval at English festivals, Worcester and Hymns for solo voice, Op. 58; 4 songs, Hereford, won him the degree Mus. Dr. from Cambridge, and he was made M.A. by Yale University, 1894. Other Ode for dedication of Albright Art compositions to be noted: "The Shep-Gallery, Buffalo, 1905, Op. 60. B. herd Boy," male chorus, Op. 1; 5 Sept. 15, 1863, Auburndale, Mass.; herd Boy," male chorus, Op. 1; 5 part-songs for mixed voices, Op. 2; Psalm xxiii, female chorus, harp, and organ, Op. 3; Concert overture, Op. 4; Overture in A major, Op. 5; "Ballad of a Knight and His Daughter," Op. tative style, or played in the style of Symphony in C minor, Op. 7; declamation. "King Trojan," soli, chorus, orchestra, and harp, Op. 8; 5 piano pieces, Op. 9; 3 love songs, ten., Op. 10; String ALLEL MOTION. Quartet, F major, Op. 11; Venetian Parrallelen. overture, Op. 12; Scherzo in G for or-chestra, Op. 13; "Blow Thou Winter Parra Wind," male chorus, Op. 14; "Idylle," Op. 15; "Ballad of the Normans," male chorus, Op. 16; 4 organ pieces, Op. 17; Morning, Evening, and Communion services in E major, Op. 18; Songs, including one of his own; wrote 4 pieces for piano, Op. 19; 4 pieces for on music; played organ Magdalen Colorgan, Op. 20; "The Kobolds," chorus lege, Oxford, St. George's Chapel, and orchestra, Op. 21; 3 sacred songs, Windsor; Past Grand Organist, Eng-Op. 22; 6 piano lyrics, Op. 23; 6 lish Free Masons; knight; "Master songs, Op. 24; 2 love songs, Op. 25; of Musick" to Queen Victoria; mem. "Harold Harfagar," chorus and orber of the Victorian Order; Mus. Dr., chestra, Op. 26; 2 female choruses, Op. Oxford; professor of organ Royal Col27; 4 organ pieces, Op. 28; 6 songs,
Op. 29; "Dream King and His Love," pupil of his father, who was organist
cantata, Op. 31; 5 pieces for organ, of Huddersfield. B. Feb. 10, 1841, Hud-Op. 32; 6 male choruses, Op. 33; dersfield, Eng.; add. London.

poem for orchestra, Op. 56; Commun-Op. 59; "Union and Liberty," song for the Roosevelt inauguration, Op. 60; add. New Haven, Conn.

Parlando. It. In declamatory or

recitative style.

Parlante. It. "Speaking." Reci-

Paroles. Fr. Words.

Parrallelbewegung. Ger.

Parrallelen. Ger. CONSECU-

Parratt (Sir Walter) composed the anthem "Life and Death" to words by Dean Stanley, incidental music for "Agamemnon" and "The Story of Orestes"; edited a volume of Choral

Parry (Dr. Sir Charles Hubert Hastings, Bart.) became director of of English, Scotch, and Welsh airs, the Royal College of Music, 1894, in succession to Sir George Grove; professor of music at Oxford, 1900, in succession to Sir John Stainer; was made a baronet at the coronation of Edward VII, 1903, having distinguished himself as composer, writer, conductor, and lecturer. While at Eton he was noted among his schoolmates for his singing, piano playing, and songs, and took the degree Mus. B. at Oxford, 1867, three vears before taking his B.A. studied with Sterndale Bennett, G. A. Macfarren, and with H. H. Pierson at Stuttgart, and then associated himself with Edward Dannreuther's chamber concerts. In 1880 his "Scenes from Prometheus Unbound" and a piano concerto in F sharp minor were performed, the former at the Gloucester Festival, the latter by Dannreuther at the Crystal Palace, winning immediate recognition for the composer. Shirley's ode, "The Glories of our Blood and State." which he composed for the next Gloucester Festival, and "The Blest Pair of Sirens," sung by the Bach Choir, 1887, established him as a favourite composer for choral societies, while his literary talent was displayed in poems, the libretto for his "Judith," in "Studies of the Great Composers," "The Art of Music," "Summary of Musical History," etc. Other notable works: "O Lord thou hast cast us out," for his degree at Oxford; Intermezzo Religioso, Gloucester Festival, 1868; four symphonies, music to "The Birds," "The Frogs," "Agamemnon," and "The Clouds" (Greek plays), the oratorios "Job," "King Saul," anthems, services, several collections of songs, chamber music, suites, Pope's ode, "St. Cecilia's Day," for soli, chorus, and orchestra; "L'Allegro ed Il Penseroso" (Milton), "Invocation to Music," to words by Bridges, soli, chorus, and orchestra; anthem and processional for the coronation of Edward from the plays of RING DES NIBE-Fear," sop. and bar. soli, semi-chorus, of alliterative verses, although musicchorus, and orchestra; overtures "To ally on the same plan, with Leit an Unwritten Tragedy" and "Guillem Motifs ingeniously recurring. Like his de Cabestanh."

Parry (John) published collections Lessons for Harpsichord, Ancient Welsh airs; domestic harper to Sir Watkin W. Wynne; though blind, said to have won Handel's admiration by his skill. B. Ruabon, Wales; d. Oct. 7, 1782, Ruabon.

Parry (John) published collections of Welsh Songs, helped found the Cambrian Society; wrote "An Account of the Rise and Progress of the Harp" and criticisms for the London "Morning Post"; composed songs and dramatic music for Vauxhall; conducted the Eisteddfod, by which he was made "Bardd Alaw"; played and taught flageolet. B. Feb. 18, 1776, Denbigh, North Wales; d. April 8, 1851. John Orlando composed popular songs, glees; sang in musical plays; played harp and organ. B. Jan. 3, 1810, London; son of JOHN; d. Feb. 20, 1879, East Molesev.

Parry (Dr. Joseph) composed "Emmanuel," "Saul of Tarsus," "Cambria," and other oratorios, the operas "Blodwen," "Virginia," "King Arthur," chamber music; taught in Welsh colleges; Dr. Mus., Cambridge; in early life a popular singer and composer in America, his father, an ironworker, having immigrated; pupil Royal Academy of Music at the expense of a fund raised by Brinley Richards. B. May 21, 1841, Tydvil, Wales; d. Feb. 17, 1903, Penarth. Joseph Haydn composed the cantata "Gwen," the operettas "Cigarette." "Miami"; taught Guildhall School of Music, where he had won a prize, 1884, with a piano sonata; son and pupil of DR. JOSEPH. B. 1864, Pennsylvania; d. Mar. 29, 1894, London.

Richard Wagner's Parsifal. "Bühnenweihfestspiel" or consecrational stage festival play was first performed July 28, 1882, at the Festspielhaus, Bayreuth. It was the composer's last work, and differed in poetic form VII, "The Love that Casteth out LUNGEN in having rhymed instead earlier "Lohengrin" it was based upon

legends of the Holy Grail, "Lohen- a litter descends from the Castle that squires. After the morning prayers, his precious blood was received on Cal-

grin" being, in fact, son of "Parsifal." the sovereign may find comfort in his By the terms of Wagner's will the per- bath from a grievous wound. In a formance of this work was restricted lengthy monologue Gurnemanz tells the to the Festspielhaus until 1913, and squires of the King's great sin and until 1903 it was so restricted. There punishment. Klingsor, a magician, the had been performances of the work by enemy of the Grail and those whom it choral organizations with orchestra in protects, has built a wonderful castle London and New York, without action and filled it with lovely women who or costumes, but on Dec. 24 of the year seduce the knights from their duty to named it was produced at the Metro- the Grail. While trying to overcome politan Opera House, New York, under the magician, Amfortas himself fell the management of Heinrich von Con-ried, the occasion being his annual women, lost the sacred spear with benefit. The Wagner family had bit- which Christ had been pierced while on terly opposed this production in court the cross, and was wounded by that and through the press, certain Ameri- weapon in the hands of Klingsor. can clergymen had been induced to From this wound there can be no redenounce it from their pulpits as sacri- covery so long as the spear remains legious in its treatment of the Euchar- with Klingsor. A voice from the Grail istic sacrifice, and in consequence it has declared that "a guileless fool. was the best advertised production ever the chosen one," alone could effect a made in America. It should be added cure. Kundry enters, bringing balsam that it was one of the most careful. from Arabia to assuage Amfortas's Scenery, costumes, and the cast were pain. Doomed to eternal laughter for the best that could be assembled, the rehearsals were supervised by Felix Kundry lives a twofold existence. As Mottl, who was trained in the traditions of the work at Bayreuth, but who the Grail and its knights, hideous, relinquished the baton to Alfred Hertz clothed in rags. But at Klingsor's at the performance, to escape the wrath summons she appears, lovely, seducof Frau Wagner; and the stage mech- tive, in the magic castle, and, though anism was constructed by Anton Fuchs, the knights at Monsalvat do not know stage manager of the Festspielhaus it it, it was Kundry who overcame their self, as well as of the Munich Opera. king. Then a dying swan sinks to the The capacity of the house was sold out, ground, though every form of life is orchestra chairs disposed of at \$10 sacred in the Grail's domain. Parsieach, reaching a premium of \$75 befal is dragged in by two knights, who fore the performance. A very excelcharge him with murder. To the queslent production in English was then tions put him he only answers "I do given throughout the country by Henry not know," but Kundry tells of his W. Savage, but the American interest parentage, that he was reared in the in "Parsifal" soon died out, and it had desert, and that "Herzeleid" (Heart's been entirely shelved in 1907-8. The affliction), his mother, is dead. At vorspiel, based upon the Grail motif this Parsifal flies at Kundry's throat, already familiar from "Lohengrin." a but as she sinks to the ground Gurnecall for trumpets and trombones iden-manz drags the lad away, and again tified with the knights of the Grail, reproaches him for his savage nature. and a chorale associated with the Grail Then, thinking this may be the guileitself, is soon concluded, and the cur- less fool, he takes him to the Castle of tain discloses a forest scene within the the Grail, where the solemn feast is domain of the Grail, and near the about to be celebrated. The Grail is Castle of Monsalvat. Gurnemanz, an that holy vessel from which Christ ancient knight, awakens two young drank at the Last Supper, and in which a procession bearing King Amfortas on vary. Enshrined in the great hall of

as well. Facing the shrine and withsolemn processional, sees the Grail unveiled upon the altar, hears the old King Titurel comforting his son, but commanding that the solemn rite pro-Amfortas, moaning with pain, lifts the holy vessel, which suddenly shines blood red in a bar of light; then an unseen chorus chants the words: "Take My blood in the name of our love, and take My body in remembrance of Me," the ceremonial of the Communion is performed, the procession files slowly out, the light grows dim, and Parsifal is alone. Mystified by what he has seen, Parsifal makes unintelligible replies to Gurnemanz's questions, and is east forth from Moncastle of Klingsor, who summons Kun-Parsifal. Vainly she protests, for Klingsor's power is mighty. As Parsifal approaches the scene suddenly shifts to the garden, filled with flowers, and with maidens dressed as flowers. Their enticements avail nothing against The original cast at Bayreuth conthe "pure fool," but Kundry, now a sisted of: Kundry, Materna, sop.; Parlovely woman, talks to him of his sifal, Winkelmann, ten.; Gurnemanz, mother, then gives him a passionate Siehr. In the New York production ened, and feels Amfortas's wound burn- sifal, Burgstaller; Gurnemanz, Muehling in his heart. He spurns Kundry, who calls upon Klingsor. The magician appears, armed with the sacred spear, which he throws at Parsifal; vices, anthems, madrigals; sang Eng. it remains suspended in mid-air, and Chapel Royal from 1563. B. Exeter; Parsifal grasps it and makes the sign drowned in the Trent, Jan. 25, 1570. of the cross. Then Klingsor, the John became organist and chorusflowers, the flower maidens, and the master, Westminster Abbey, 1621; castle itself are replaced by a desert probably son of ROBERT. D. 1623. in which Parsifal and Kundry are only thou canst see me again." Some later life a police magistrate in Lon-years are supposed to have elapsed don. B. 1746, London; d. July 19, when the curtain rises again, once 1814. more disclosing the precincts of the Grail. Gurnemanz, now an aged man, ment or voice in any concerted piece: lives as a hermit, waited upon by division of a work. Kundry. It is Good Friday morning,

the castle, it invests with supernatural and the spell of spring is upon the power the knights assembled for its fields. Parsifal enters, clad in full protection and affords them sustenance armour, and carrying the sacred spear, as well. Facing the shrine and with- which is immediately recognized by out motion or word Parsifal sees the Gurnemanz, who hails him as King of pages, squires, and knights enter in the Grail Knights. The aged Titurel, no longer nourished by the Grail, which Amfortas refuses to again unveil, has died, and the funeral rites are about to begin. Gurnemanz and Kundry wash Parsifal's feet, cloth him in the white robe of the knights, and then, pausing only long enough to baptize Kundry, Parsifal permits himself to be led to the shrine. The knights demand that Amfortas perform the office upon which their life depends. begs that they kill him instead. Then Parsifal touches the King's wound with his spear, and it is healed. Parsifal proclaims himself King, and prepares to perform the oblation. As he does so the Grail is again illuminated, a salvat. The next act reveals the magic white dove descends from the dome of the shrine toward Parsifal, the knights dry that she may aid him to overcome bend in homage, and Kundry, at last forgiven, falls dead. Again the unseen choir chants:

> "Miracle of Supreme blessing, Redemption to the Redeemer."

Parsifal is suddenly enlight- the cast was: Kundry, Ternina; Parmann; Klingsor, Blass; Amfortas, Van Rooy.

Parsons (Robert) composed ser-

Parsons (Dr. Sir William) became alone, and, as Parsifal departs, she master of the king's music and teacher calls after him "Thou knowest where to the royal family of England, but in

Part. Music for a single instru-

Partant Pour la Syrie. Music to

this song was composed by Queen 000; pupil of the Paris Conservatoire. Hortense, sister of Napoleon I, to where he won first piano prize, 1834. words by Count A. de Laborde, 1809. Drouet and Carbonel have likewise been accredited with the melody, and may at least have assisted in its composition. It assumed almost the importance of a national air in the reign of Napoleon III.

several voices or instruments in a concerted number. In the Middle Ages music was so printed that when laid open upon a table performers at either side found their parts before them.

Part du Diable. Daniel F. E. Auber's comic opera, to book by Scribe, was first performed Jan. 16, 1843, at the Paris Opéra Comique.

Parte. It. PART.

Partial Tones. Harmonics, which ACOUSTICS teaches us are produced in combination with nearly every Prime tone or ordinary musical sound, and which give each instrument and taught Durante and Gasparini; pupil voice its Timbre.

Participant. Modulations of Ecclesiastical Modes.

Partie. Fr. PART.

Partimenti. It. Figured bass exercises.

Partition. Fr. SCORE. Partitur. Ger. SCORE. Partizione. It. SCORE.

Part Music. Music for more than one voice or instrument.

Part Song. One harmonized for two or more voices without accompaniment.

Pas. Fr. Step, dance.

Pascal Bruno. John L. Hatton's three-act romantic opera was first performed Mar. 2, 1844, at the Vienna Kärnthnerthor Theatre.

Pasdeloup (Jules Étienne) founded and for 23 years, from 1861, conducted the Paris Concerts Populaire; made first Paris production of "Rienzi" while manager Theatre Lyrique; beductors; founded the Societé des part of the measure. jeunes artistes du Conservatoire," 1851, in order to secure performance of his is selected from the Gospel narratives own orchestral works; chevalier of the of the Passion of Christ. Legion of Honor, and beneficiary of a dramatic representation of the Passion

B. Sept. 15, 1819, Paris; d. Aug. 13, 1887, Fontainebleau.

Passmore (H. Bickford) composed "Miles Standish," overture for orchestra, masses, "Conclave" march; played organ San Francisco churches and Napoleon III. taught; pupil of Morgan, of Jadas-Part Book. Music for any one of sohn, Reinecke, Shakespeare, and Cummings. B. June 27, 1857, Jackson, Wis.; add. San Francisco.

Paspy. PASSE-PIED.

Pasquali (Nicolo) composed the oratorio "Noah," the opera "L'Ingratitudine Punita," overtures, violin sonatas, songs; wrote "Thoroughbass made Easy"; played violin in Edinburgh. D. Oct. 13, 1757.

Pasquini (Bernardo) composed "Dov' è amore e pieta" and in all seven operas, five oratorios, harpsichord sonatas; played organ Sta. Maria Maggiore, Rome, where he of Vittoria and Cesti. B. Massa di Valnievola, Dec. 8, 1637; d. Nov. 22, 1710, Rome.

Passacaglia or Passecaille. Dance in triple time resembling the CHA-CONNE except that it was not necessarily constructed on a ground bass.

Passage. Figure or phrase of music; run.

Passage Boards. Boards placed inside an organ case on which the tuner may stand while at work.

Passaggio. It. "PASSAGE": Modulation; Cromatico, Chromatic passage.

Passamezzo. Variety of PAVAN. Passe-Pied. Street dance which originated probably among the sailors of lower Brittany, but became part of the ballet and thence passed to the Suite. It resembled a quick minuet.

Passing Modulation. Transient MODULATION.

Passing Note. One forming an came one of the two Orpheon con- unprepared discord in an unaccented

Passion. Oratorio of which the text testimonial concert which netted \$20,- is said to have been made in the 4th century by St. Gregory Nazianzen, the Vienna Theater an der Wien: Bishop of Antioch. It was sung "Pastoral Symphony, or Recollections to St. Matthew."

Seven Last Words.

Pasta (Giuditta) created the rôles of Norma, La Sonnambula, became the of 1840 in St. Petersburg; pupil of the Milan Conservatory. B. Como, near Milan, 1798; maiden name Negri; m. the tenor Pasta; d. April 1, 1865, at her villa, Como.

Pastete. Ger. PASTICCIO.

Pasticcio. It. "Pie." Form of composition of which the old ballad operas and modern "musical comedies" are melodies already popular.

Pastiche. Fr. PASTICCIO.

Pastoral. Any opera, song or other composition which purports to represent scenes of a pastoral nature; any composition in rustic style and in 6-8, 9-8, or 12-8 time, with or without drone bass.

ven's intentions is obtained by weav- Murray. ing together his notations on the first violin part with that of the programme of the concert at which the symphony

throughout, and may have been in of country life. (More expression of imitation of the earlier Greek trag-feeling than painting.) 1, Allegro ma edies. From the 13th century the non molto. The pleasant feelings Passion was chanted to Plain-Song aroused in the heart on arriving in melodies by the clergymen in Ro- the country. 2, Andante con moto. man Catholic churches during Holy Scene at the Brook. 3, Allegro. Jovial Week. In 1585 Vittoria composed a assemblage of country folk, interrupted polyphonic setting for the Pontifical by, 4, Allegro. Thunderstorm, tempest, Choir. The most celebrated of later interrupted by, 5, Allegretto. Pleas-Passions are those of Johann Sebastian urable feelings after the storm, mixed Bach, notably his "Passion According with gratitude to God." KNECHT had employed a somewhat similar de-Passione. It. Sacred cantata based scription of a wholly different work on incidents of the Passion, or on the 20 years before, but Beethoven's note on a sketch for the first movement that "the hearer is to be allowed to find out the situations for himself" was favourite singer of her generation not wholly ignored by commentators, who less because of her splendid voice, have added as many words to Beethowhich ranged from a to d" than for ven's own "programme" as there are her histrionic ability and personal notes in the score. The absurdity of beauty; received \$40,000 for the season such literary addenda is, however, quite overshadowed by a performance given in London (Drury Lane, Jan. 30, 1864), in which the symphony was performed as a dramatic work, with action and scenery.

Pastorale. It. PASTORAL.

Pastorale, Sonata. Ludwig van Beethoven's "Grande Sonate pour le Pianoforte," in D, Op. 28, was probtypes. The music is often the work of ably so called by the publisher Cranz, several composers, or is compiled from but without the composer's advice or consent.

> Pastorella. It. Short PASTORAL. Pastorelle. Fr. Short PASTORAL. Pastorita. It. Shepherd's Pipe. Pastourelle. Fr. Movement of a

quadrille. Paterson (Robert) founded the music publishing house of Paterson & Pastoral Symphony. Ludwig van Sons, Edinburgh, 1819. On his death, Beethoven's Sixth Symphony, in F, 1859, the business passed to his son, Op. 68 (originally known as No. 5), is Robert Roy. B. 1830; d. Dec. 3, interesting, aside from its great intrin- 1903, Edinburgh. The house in 1908 sic beauty, as the most famous of that included Robert E. Stirling Patermaster's occasional incursions in the son, son of ROBERT ROY; C. H. realm of PROGRAMME MUSIC. The Robson, nephew of ROBERT ROY, most elaborate indication of Beetho- and Alexander, John, and William

Patetica. It. Pathetic.

Pateticamente. It. Pathetically. Patey (John George) sang bar. was first performed, Dec. 22, 1808, at in English opera, creating rôles in "Robin Hood," "Lily of Killarney," of the world until 1895, when she made in oratorio, and in American and Ausher last appearance at Covent Garden, 1866: d. Feb. 28, 1894.

wig van Beethoven so styled his grand Munck, 1879; d. June 27, 1889, Paris.

the suggestion of his brother.

Patimento. It. "Suffering." Paton (Mary Anne) sang sop. rôles with success in London operas, works in cheap form ranging from famous as a beauty, created Agathe Bach to Schumann; wrote "Pianists in the Eng. production of "Frei-Dictionary," 1895, and other useful schütz," toured America, 1834. B. primers; gave a series of "historical" 1802, Edinburgh; m. Lord William Pitt Lenox, son of fourth Duke of tion of that instrument; lectured, Richmond, 1824; divorced him; m. the ten. Joseph Wood, 1831; d. July 21, 1864.

Patrick (Richard) composed a service in G minor; lay vicar, Westminster Abbey, 1616-25.

Patouille. Fr. XYLOPHONE.

singers of coloratura, possessing a ERNST, and of Lachner. B. London, voice which ranged up to f''', excel- Oct. 31, 1866; add. Stuttgart. ling in such rôles as Rosina, Violetta, Zerlina, eventually acquiring about 30 leading rôles. Daughter of taught at Leipsic Conservatory and the tenor, Salvatore Patti, and his University, in both of which instituwife, Caterina Barilli-Chiesa, she came tions he had been a pupil. B. Freito New York in infancy, her father waldau, Silesia, April 8, 1836; d. having undertaken the management of April 18, 1898, Leipsic. an Italian operatic venture. Ettore concerts given by her brother-in-law, 1876, at the Lyceum Theatre, London. Maurice Strakosch. After touring the West Indies with Gottschalk, she made Mendelssohn's oratorio, known to Eng-24, 1859, as Lucia. Her immediate 36. The first performance took place, success led to offers from European 1836, at Dusseldorf. opera houses, and she sang in all parts Paumann (Conrad) composed or-

tralian tours. B. 1835, Stonehouse, London, then beginning a series of Devonshire; d. Falmouth, Dec. 4, 1901. "farewell concerts," which were not Janet Monach Whytock sang con. in concluded in 1908. B. Feb. 10, 1843, oratorios and concerts, debut at the Madrid; m. Marquis de Caux, 1868; Worcester Festival, 1866, touring divorced him and m. ERNEST NICO-America, 1871, Australia, 1880-81, and LINI, 1886, and after his death Baron with success at the Paris Conserva- Cederström, 1899; add. Craig-y-Nos. toire concerts; pupil of Wass, Mme. Carlotta sang sop. in opera, retired Sims-Reeves, and Pinsuti. B. London, after 1863 because of lameness, but May 1, 1842; m. JOHN GEORGE, appeared with success in concert; taught in Paris. B. Florence, 1840; Pathétique. Fr. "Pathetic." Lud- sister of ADELINA; m. Ernst de sonata in C minor, No. 8, Op. 13. P. I. Carlo played violin; became con-Tschaikowsky's B minor Symphony, ductor New Orleans Opera at 20, then his sixth and last, was so named at at New York and St. Louis. B. Madrid, 1842; brother of ADELINA; d. Mar. 17, 1873.

Pauer (Ernst) edited classical piano recitals illustrating the evolutaught Royal Academy of Music and National Training School, London; Austrian court pianist; chevalier of the Order of Franz Josef and of the Prussian Order of the Crown. B. Vienna, Dec. 21, 1826; d. May 9, 1905. Max composed piano pieces; became Patti (Adelina Juana Maria) be- chamber virtuoso to the Grand Duke came the most celebrated of modern of Hesse, 1895; pupil of his father,

Pauken. Ger. Kettle-DRUMS.

Paul (Oscar) wrote on harmony;

Pauline. F. H. Cowen's opera, to Barilli, a step-brother, was her first book by Hersee after "The Lady of teacher, and she sang in concert under Lyons," was first performed by the Max Maretzek at seven, and then at Carl Rosa Opera Company, Nov. 22,

Paulus. The German title of Felix her operatic debut in New York, Nov. lish-speaking people as St. Paul, Op.

gan music in Tablature, reprinted by prizes of the Catch Club; pupil of W. compositions; played organ and other instruments with such skill, although born blind, as to win knighthood from the Pope and presents from Emperor Frederick III and other potentates; organist to Duke Albrecht III at Munich. B. about 1410, Nuremberg; d. Jan. 24, 1473, Munich.

Paur (Emil) became conductor of the PITTSBURGH SYMPHONY OR-CHESTRA, 1904, and in 1907 was reelected to serve until 1910, having previously conducted at the Leipsic Stadt Theatre, 1891, the Boston Symphony Orchestra, 1893, the New York Phil-National Conservatory of Music, 1899; conducted German opera at the Metroden, 1900; gave concerts in Berlin and Madrid, 1902-4. Pupil of his society, Paur made his debut as violinist and pianist at eight, then studied under Dessoff and Hellmesberger at the Vienna Conservatory, and in 1870 joined the court orchestra as violinist. 1880 was court chapelmaster at Mannconcerto, a violin sonata, chamber music, etc. B. Aug. 29, 1855, Czernowitz, Bukovina; add. Pittsburgh.

Pausa. It. Fermata or pause.

Stately dance, 4-4 time, Pavan. usually in three parts, each of which is repeated. to have been derived from Padua, where it originated.

Pavana. It. PAVAN. Pavane. Fr. PAVAN.

Paventato. It. Expressing fear. **Pavillon.** Fr. Bell of a horn; the pipes are surmounted by a bell.

Chrysander, 1867, and interesting as Savage. B. 1735, London; d. Aug. 18, among the earliest of instrumental 1787. William composed prize canons. the glee "Blow Soft ye Winds," 'cello pieces; played 'cello. B. 1737; brother of STEPHEN; d. 1781.

Payne (Edward John) wrote on musical topics; helped revive interest in viol da gamba and viol d'amore; became first president the London Cremona Society, 1889. B. 1844: drowned at Wendover, Dec. 24, 1904.

Peabody Conservatory of Music was founded at Baltimore, Md., 1868, as part of the Peabody Institute, with an endowment which freed the management from financial entanglements usually so detrimental to art. The harmonic Society, 1898; directed the first year there were 606 pupils, but in 1907-8 the enrollment had grown to 1182. The Conservatory has quarters politan Opera House, and Covent Gar- in the Peabody Institute, with access to its large library and art gallery, and possesses three auditoriums, the father, who was director of a musical largest with a capacity of 1100. There are numerous concerts each season, although there is no longer need of orchestral concerts such as those given under Asger Hamerik's direction, which were highly praised by von Bülow, In 1876 he was engaged as conductor 1876. An excellent primary departat Cassel, then at Koenigsberg, and in ment, presided over by Miss Mary Harrettson Evans, prepares students for He composed songs, a violin entrance to the conservatory proper, where the course of study includes: harmony, composition, piano, sight reading, accompanying, voice, organ, violin, 'cello, harp, orchestral instru-Rest, Demi-Pause, half- ments, solfeggio, ear training, acoustics, history of music, musical appreciation, pedagogy, dramatic expression, English, French, German, The name was once There are a number of free scholarthought to have been derived from ships. Diplomas and teachers' certi-"pavo," peacock, but is now conceded ficates are awarded annually after examination, but there are courses open to special students as well. In 1908 there were 30 instructors in the Preparatory Department, besides the faculty of the conservatory proper, consisting of HAROLD RANDOLPH, di-Chinois, small bells attached to a rector; Otis B. Boise, harmony and staff; Flute à, organ stop in which composition; HOWARD BROCKWAY, harmony and piano; Alfred C. Good-Paxton (Stephen) composed two win, piano; W. E. Heimendahl, voice; masses, glees, catches which won the J. C. van Hulsteyn, violin; Ernest Hutcheson, piano; Pietro Minetti, been admitted to the bar, studied muassociate professors: Clara Ascherfeld, but soon settled at Carlsruhe. Blackman, voice; Charles H. Bochau, fundamental training; John Minna D. Hill, piano; Rosine Morris, ruhe, is numbered, however, as Op. 1. Renz, clarinet; Lena Stiebler, solfeggio and ear-training; Bertha Thiele, harp: Marion B. Boise, German; Olga Alfieri Williams, Italian; Elise Tournier, French; Joseph S. Ames, Ph.D., Professor of Physics at Johns Hopkins University, Special Lecturer on Acoustics, etc.; Annie May Keith, secretary. Harold RANDOLPH has been the director since 1898.

posed the cantata "St. John the Baptist," anthems, services, organ pieces, Psalm exxxviii; played organ Glasgow Cathedral, 1879, St. George's Hall, Liverpool, 1897; organist at nine of Holmfirth parish church. B. Huddersfield, Jan. 26, 1844; add. Liverpool.

Pearce (Joseph) appeared as author of "Violins and Violin Makers,"

Pearce (Stephen Austin) composed an oratorio, three-act opera, children's opera, overture, church zet's three-act opera, to book by Cormusic; played organ London churches; mon and Carré, was first performed taught Peabody Institute and Johns Sept. 29, 1863, at the Paris Theatre Hopkins, Baltimore; played organ Lyrique. Collegiate Church, New York; Dr. Peck (James) published music in Mus., Oxford; pupil J. L. Hopkins. London, 1800 to 1850, when he was Collegiate Church, New York; Dr. B. Nov. 7, 1836, London; d. April 9, succeeded by John Peck. 1900.

Pearsall, de (Robert Lucas) comabroad for his health, after having note throughout the compass of the

voice; Harold D. Phillips, organ; Em- sic under Joseph Panny at Mainz for manuel Wad, piano; Bart Wirtz, 'cello; four years, returned to England, 1829, accompanying; Blanche Sylvana first work in music was cantata "Saul and the Witch of Endor," composed at 13. A Miserere mei, Domine, com-C. Bohl, flute and oboe; Isabel posed as a three-part perpetual canon, L. Dobbin, piano sight-reading; published during his sojourn at Carlspiano; Abram Moses, violin; Adolph A ballet opera, also composed there, was never performed. His madrigals were inspired by hearing performances of the Bristol Madrigal Society while on a visit to England. In 1837 he bought Schloss Wartensee on Lake Constance, where he resided during the remainder of his life. B. Mar. 14, 1795, Clifton, Eng.; d. Aug. 5, 1856, Schloss Wartensee.

Pearson (William) made improve-Peace (Dr. Albert Lister) com- ments in musical typography; published music in London, 1699 to 1736.

> Peccate (Dominique) made violins and bows with Tourte and Vuillaume, and for 10 years in Paris from 1837 in his own shop. B. July 15, 1810, Mirecourt; d. Mirecourt.

Pechatschek (François) composed concerto for violin and orchestra, chamber music; played violin; led Hanover court orchestra; directed London, 1866, long attributed to music at court of Baden. B. July 4, Charles Reade. 1793. Vienna: d. Sent. 15 1840 Carlsruhe.

Pêcheurs de Perles. Georges Bi-

Pedal. Name of the levers in pianos, organs, and harps, so called beposed 60 part-songs and madrigals, cause worked with the feet. The Piseveral of which are among the best ano's Forte, or Loud Pedal, by raising modern examples of polyphonic style; the dampers, enriches the tone, per-Anglican church music, as well as a mitting the Partials to sound from requiem, Pange lingua, Tenebrae, a other strings; its Piano or Soft graduale, two settings of the Salve Pedal enables the performer to strike Regina and an Ave Verum for the only one instead of two or three Roman Catholic church, of which he strings, or by other device reduce the eventually became a member. Of an volume of tone. Harp pedals serve old Worcestershire family, he went to sharpen, flatten, or neutralize one instrument. Organ Pedals are of two became member of the Spanish Acadkinds, those forming part of the pedal- emy and professor of History and Æsclavier by which the performer pro- thetics at the Madrid Royal Conservaduces notes of the lower register independently of those on the manual: or combination pedals, by which the arrangement of the registers may be altered. The abbreviation commonly used is Ped.

Pedal Board. Pedalclavier.

Pedalclaviatur. Ger. Pedalclavier of an organ.

Pedalclavier. Keyboard of organs or piano or harp levers operated by the feet.

Pedal Coupler. Accessory organ stop which permits the manual keys to be depressed from the pedalclavier.

Pedale. It. Pedal note; PEDAL POINT; piano pedal or organ pedalclavier.

Pedalflügel. Ger. Piano having pedal attachments.

Pedalier. Pedalclavier attached to piano for playing the bass strings.

Pedaliera. It. Organ pedalclavier. Pedal Note. PEDAL POINT.

Pedal Pipes. Those operated from the pedalclavier.

Pedal Point. Point d'orgue or Organ Point. Notes sustained in the pedal or other base while other parts move independently. The note or point sustained must be either the Tonic or Dominant of the Key. When occurring elsewhere than in the base pedal point is called inverted; and it may be either "figured," "florid," double, or, the third tone being the neither let him recover the coronet, major ninth of the tonic, triple.

Pedal Sound Board. ORGAN sound board containing pipes operated

from the pedalclavier.

Pedicula. Wooden shoes with which time was marked.

operas "El ultimo Abencerrajo," Barcelona, 1874; "Quasimodo," "El Tasso sande his wife and has taken her away, a Ferrara," "Cleopatra," "Mazeppa," lona, 1902; "Celestin," 1904; "Le Pelléas, to obtain Arkel's forgiveness. Comte d'Arnan," 1905; wrote a dic- Genevieve reads the letter to Arkel, music, etc.; edited the valuable "His- shall be received, and the scene shifts

tory, 1894; mainly self-taught. B. Feb. 19, 1841, Tortosa, Spain; add. Madrid.

Pedrotti (Carlo) composed "Tutti in Maschera," Verona, 1856, and in all 16 operas; conducted at Amsterdam and Verona; pupil of D. Foroni. B. Nov. 12, 1817, Verona; drowned himself in the Adige, Oct. 16, 1893.

Peerson or Pierson (Martin) composed motets, anthems, part songs; became Master of the Children at St. Paul's, London. B. about 1590; d. about 1651, London.

Peg. Tuning pin to which strings are attached in such instruments as the viols and the piano.

Pektis. Obsolete Greek instrument, probably of lute or dulcimer family.

Pelleas et Mélisande, Claude Debussy's five-act opera to the text of Maeterlinck's play of the same name. which he cut until Maeterlinck said it was "an incomprehensible version," was first performed at the Paris Opéra Comique, 1902, later performed in Brussels and Frankfort, and on Feb 19, 1908, at the Manhattan Opera House, New York. Golaud. grandson of King Arkel of "Allemonde," while wandering in a forest, meets Mélisande, who wears the garb of a princess, though tattered and torn. Her coronet has fallen into a well, and she is weeping, but she will nor tell her name or country. laud takes the maiden to the old castle where he lives with Arkel and his mother, Genevieve, and Yniold, his little son, his wife being dead. Six months are supposed to have Pedrell (Felipe) composed the elapsed when the curtain rises on the next scene. Golaud has made Mélibut as Arkel had planned another the trilogy "Los Pireneos," Barce- union, he writes to his half-brother, tionary of music, books on folklore it is agreed that the bridal couple paniae Schola Musica Sacra," and a to the garden, where Pelleas and periodical devoted to church music; Melisande meet for the first time.

Act II discloses Pelléas and Mélisande terror. The fifth act takes place in Golaud, who has been wounded while and when she tells him she has lost get it at once before the rising tide A moonlight scene at the cave between Pelléas and Mélisande closes the act. The third act reveals Mélisande sitting at her window in a and Golaud is weeping as the curtain tower and combing her long hair, descends. Recurrent themes which he which falls from the window. Pelleas calls "sound wraiths," to the number is kissing this hair when Golaud sur- of 25, are noted in Lawrence Gilman's prises and separates them. The scene book on the opera, but the composer shifts to the vaults of the castle, where, next morning, Golaud takes lyric, and powerless to express con-Pelléas, causes him to note the stagnant water and the smell of the charnel house, then significantly warns him to avoid Melisande. In the next scene it is night, and from without the castle Golaud holds his little son, Yniold, to Mélisande's window. The child tells him that Pelleas is there with Mélisande. The fourth act opens in a room in the castle. Pelléas and Mélisande meet, and he tells her that he is going away, as he often has said A moment later Mélisande and Arkel are together, and the old king assures her of his sympathy for her in such dreary surroundings. which he hopes will now be changed for the better. Golaud enters, hurls invectives at his wife, then remarks that her long hair is good for something, and seizing her by it, throws her to her knees and swings her to and fro. The scene shifts to the terrace where Yniold has been playing. The child forgets a lost toy in the interest which a flock of sheep awaken. Again the scene changes. Pelléas, who has been meditating, is interrupted by Mélisande. He continues to tell her that he must go away, but stops suddenly, kisses her, and tells her that he loves her. She replies that she loves him, and, although sic composed by Frederick the Great; aware that Golaud is coming, they became librarian to the Berlin Sing-

in the park. Mélisande, while leaning Mélisande's room in the castle. Goover the well, drops her wedding ring. laud and a physician watch over her and the physician tells Golaud that hunting, notices the absence of the "she will surely live." As Mélisande ring when Mélisande is nursing him, regains consciousness, Golaud is left alone with her. He asks if she loved it in a cave by the sea, tells her to Pelléas, and if they were guilty. She replies that she loved him, but that covers it, and to take Pelleas with they were not guilty, and Golaud is tortured with doubt. They bring Mélisande the child that has been born in her delirium, but she is dead, declares that melody is "almost antistant change of emotion or of life," and adds, "I have wished to dispense with parasitic musical phrases." The cast of the Manhattan Opera House performance, which follows, includes four artists who took part in the Opéra Comique version, Melisande, Miss Mary Garden; Genevieve, Mme. Gerville-Réache; Little Yniold, Miss Sigrist; Pelleas, Jean Perier; Golaud, Hector Dufranne; Arkel, Vittorio Arimondi; The Doctor, Mr. Crabbé.

Penet (Hilaire) composed motets and a four-part mass for the Papal Chapel, to which he was appointed from Poitiers, 1514.

Penillion. Welsh improvisation of verses or music.

Penorcon. Obsolete nine-stringed guitar.

Pentatone. Interval of five whole tones; augmented SIXTH.

Pentatonic Scale. Obsolete scale said to have been used in China 1100 B.C., and common in the folk music of celtic races. It may be indicated by the notes c, d, e, g, a'.

Pentatonon. Greek name of the interval now known as the Augmented SIXTH.

Peolchau (Georg) collected the mu-Then Golaud strikes his akademie, acquired a valuable collecbrother dead, and Mélisande flies in tion of music since purchased by the

1836, Berlin.

People's Concert Society was founded in London, 1878, as a means of diffusing a love of music among the poor of the East End. More than 1200 concerts had been given up to 1908, at which the best classical music could be heard at a penny a ticket. Needless to say the concerts were supported by private subscription.

Pepusch (Dr. John Christopher) arranged the music and composed the overture for the BEGGAR'S OPERA, the masque of "Venus and Adonis," and other dramatic pieces; helped found the London ACADEMY OF ANCIENT MUSIC; taught Boyce, Cooke, Travers, and other English musicians; wrote on theory; played organ to the Duke of Chandos and at Charterhouse; conducted at Lincoln's Inn Fields Theatre. Son of a Lutheran clergyman, Pepusch studied theory under Klingenberg at Stettin, and orcourt appointment. This he resigned on seeing an officer beheaded without London after a year's sojourn in Holland, obtaining employment at Drury Lane, where he aided in staging Italian cellent church music, some of which operas. He composed "Alexis," and in all 12 cantatas while in the service of Chandos, and an ode on the Peace of Utrecht for his Doctor's degree, Oxford, many songs and much chamber music. B. 1667, Berlin; m. Margarita de L'EPINE; d. July 20,1752, London. Per. It. By or for.

Perabo (Ernst) played piano, American debut April 19, 1866, with the Harvard Musical Association; composed a scherzo, studies, etc., for piano, setting of Hamlet's "Soliloquy," Tennyson's "Circumstance," and pre- ville, etc.; conducted and directed lude, romance, and Toccatina, made Rotterdam Conservatory, 1890-95, transcriptions and arrangements; taught music in Boston; mastered the "Woltemperirtes Clavier" at 12; Brahms. B. Jan. 10, 1854, Vienna; pupil of the Leipsic Conservatory. B. add. Vienna. Nov. 14, 1845, Wiesbaden; accompanied his parents to America in boy- opera "Ciglio"; said to have been the hood; add. Boston.

Percussion. The actual striking he appeared at a concert in 1844.

Berlin Royal Library. B. Cremon, of a discord after it has been prepared Livonia, July 5, 1773; d. Aug. 12, and before its resolution; mechanism by which the tongue of a reed is struck with a hammer at the moment air is admitted from the wind chest, thus insuring immediate "speaking."

Percussione. It. PERCUSSION.

Percussion Instruments are those from which tone is produced by striking, such as the Piano or Xylophone, but more especially the DRUM, CYM-BALS, TRIANGLE, etc.

Percy (John) composed "Old Wapping Stairs" and other once popular English ballads. B. 1749, London; d.

Jan. 24, 1797.

Perdendo or Perdendosi. It. Dying away both in volume of tone and in speed.

Perez (Davide) composed operas "Demofoonte," Lisbon, 1752, which won him the Order of Christ and appointment as royal chapelmaster at 30,000 francs per annum, "Alessandro nelle Indie," the oratorios "Il Martirio di San Bartolomeo," church mugan with Grosse, and at 14 obtained a sic; produced his opera "Ezio" with success in London, 1755; pupil of the Naples Conservatorio di Sta. Maria trial by his master's orders, settled in di Loretto. B. 1711, Naples, of Spanish parentage; d. 1778, Lisbon.

Perez (Juan Ginez) composed exwas recently reprinted in Pedrell's "Schola Musica Sacra"; became choirmaster of Orihuela at 14, later a royal chaplain and choirmaster Valencia Cathedral. B. Oct. 17, 1548, Orihuela, Murcia; d. after 1601, Valencia.

Perfect. Obsolete term for Triple Time, and having especial meanings as applied to CADENCE, CHORD, or INTERVAL.

Perger, von (Richard) composed the opera "Der Richter von Granada," Cologne, 1889, a violin concerto, vaudethen becoming conductor of the Vienna Gesellschaft concerts; pupil of

Pergetti (Signor) composed the last castrato to sing in England, where

Pergola, so called from the street ure, but he again succeeded with the among the most famous of Italian opera houses. The present building, which accommodates 2500 spectators, and is among the best appointed in the world, was erected, 1738, on the site of the earlier structure of wood where Dafne, by PERI and CACCINI, was performed, 1597.

Pergolesi (Giovanni Battista) composed the comic opera "La Serva Padrone," Naples, 1731, which became popular in Paris and elsewhere; a Stabat Mater, which Bellini described as "a divine poem of grief"; is still venerated in Italy as a composer whose death at 26 deprived the world of many masterpieces. Pupil at first of Santoni, a musician of Jesi, Pergolesi had some violin lessons from F. Mondini, and at 16 entered the Naples Conservatorio dei Poveri di Gesu Cristo, where he studied with Greco, Durante, and possibly with Feo. The sacred drama "La Conversione di San Gugliemo d' Aquitania" was performed with the comic intermezzo "Il Maestro di Musica," 1731, by his fellow-students, at the monastery of St. Agnello Maggiore, and so favourably received that he was commissioned to compose the opera "La Sallustia" and the intermezzo "Nerino e Nibbia" or "Amor fa l'uomo cieco" for the Naples court theatre. The opera was a success, the comic piece a failure, and his next works, the opera "Ricimero" and the intermezzo "Il Geloso Schernito," likewise fell flat. Pergolesi, who was then under the patronage of Prince Stigliano, then composed 36 sonatas for two violins and bass and a mass with double choir for the city of Naples, after the earthquake of 1731. mass greatly extended his reputation, but he again returned to dramatic work, and during the next two years produced the opera "Il Prigionier Superbo" and the comic opera "Lo frate Bardi, Count of Vernio, of Rinnuc-innamorato" and his masterpiece in cini, Strozzi, Corsi, and of Galileo entered the service of the Duke of Maddaloni and visited Rome with his patron. The opera "Adriano in Siria,"

on which it is located in Florence, is intermezzo "Livietto e Tracollo." Tradition which has not been verified assigns him the place of chapelmaster at the Casa Santa of Loretto at this time, but it is certain that he was deeply interested in church music, although leading a dissolute life, and that in 1735, when his comic opera "Il Flaminio" was produced at Naples, he was organist in the Chapel Royal. In 1735 "L'Olimpiade" was produced under the composer's own direction in Rome. Although subsequently recognized as one of his best works, the Roman public rejected the work, while Duni's "Nerone" was applauded. A year later he died of consumption. His church works include, besides those already named, three masses, five settings of the Salve Regina, four Misereres, a number of psalms and motets, and, besides a symphony, harpsichord lessons, etc.. he was accredited with 12 cantatas. See biographies by Blasis, 1818; Villarosa, 1831; Faustini-Fasini, Ricordi, 1900. B. Jesi, Ancona, Jan. 3, 1710; d. Mar. 17, 1736, Pozzuoli.

Peri (Jacopo) composed the opera "Dafne," to book by Rinnuccini, performed, 1597, at the Palazzo Corsi, Florence, which is regarded as the first serious opera, and was based upon what was assumed to be the "stile rappresentativo" of Æschylus, Sophocles, and Euripides; the opera "Euridice," also to book by Rinnuccini, for the marriage of Henry IV of France to Maria de' Medici, 1600. Of noble birth, called "Il Zazzerino" because of the luxuriant growth of his golden hair, Peri studied music with Cristoforo Malvezzi, and was soon chapelmaster to the Duke Fernando of Tuscany, an appointment he later held under Cosmo II. Married to an heiress of the noble house of Fortini, he was the intimate of Giovanni comedy, "Serva Padrona." In 1734 he Galilei, who became his son's tutor. All Italy was then devoted to the study of Greek art, and the manner of interpreting the old Greek tragecomposed at this time, proved a fail- dies was doubtless discussed by all

the gentlemen named at their reunions petually without break in time or in the Bardi Palace. Galilei and rhythm. Corsi were first to attempt cantatas in the new monodic style, and then Peri is supposed to have undertaken idity and without pause until the end. "Dafne" at the suggestion of Corsi and Rinnuccini. Peri himself played Orfeo at the first performance, which took place before a small assemblage of friends at Corsi's house, Corsi himself playing harpsichord. In 1601 Peri became chapelmaster to the Duke of Ferrara, and is no longer heard of in history, save as the author of a publication for one, two, and three voices, Florence, 1609. Of "Dafne"

Perielesis.

the purpose of a cadenza.

Perigord in 3-4 time, generally accompanied by song.

Period. tence.

of a period.

Periodo. It. PERIOD. Perle. Fr. "Pearl," as Cadence, brilliant cadence.

Perle du Brésil. Félicien David's Mass.; add. Boston. three-act opera, to book by St. Etienne, was first performed Nov. 22, 1851, at the Paris Théâtre Lyrique.

a mass and a triple fugue; taught Noon, and Night"; played organ; diharmony at the Paris Conservatoire. rected music at the London Haymarket B. 1772, Paris; d. May 26, 1832, Theatre; conducted concerts of the Paris.

Perosi (Don Lorenzo) composed ora- Norwich; d. Mar. 4, 1862, London. torios, masses, hymns, madrigals. Pupil of his father and of Milan Conservatory, opera with distinction, debut at Leg-School of Sacred Music, Ratisbon, horn, 1832, soon becoming a favourite &c.; organist Monte Cassino and St. in Naples, Paris, and London. "Lucia," Mark's, Venice; then chapelmaster Sis- which Donizetti composed for her, was tine Chapel, Rome. B. Dec. 20, 1872, her favourite rôle, but she was heard in Tortona; add. Rome.

Perpetuum Mobile. L. "Perpetual Motion." Piece played with great rap-

Per Recte et Retro. Imitation in which at the unison the antecedent is repeated, reading the notes backwards.

Perrin (Émile César Victor) served as manager, Opéra Comique, 1848-57 and Théâtre Lyrique, 1854-55; Grand Opera, 1862-70; then of the Theatre Française. B. Jan. 19, 1814, Rouen; d. Oct. 8, 1885, Paris.

Perrin (Pierre) managed the ACADÉMIE DE MUSIQUE, 1669 only a few contributions by Cac-until 1672, when Louis XIV transcini survive, but "Euridice" passed ferred the patent to LULLI. It is through two editions, 1600 and 1608, probable that the plan of the Academie both of which are very rare. B. Flor-originated with Perrin, who was a ence, Aug. 20, 1561; d. 1633.

dissolute character, bad poet, and Comparatively florid hanger-on of the court, though at one passage sung toward the end of a time a protege of the Duke of Orleans. Plain-Song melody, to which it serves He was known as an Abbé, though he neither held a benefice nor took orders. Perigourdine. Country dance of B. 1616, Lyons; d. April 25, 1675, Paris.

Perry (Edward Baxter) was one Complete musical sen- of the first to give lecture recitals in America, where he played at 1200 con-Periode. Fr. PERIOD. certs in 10 years, though blind; com-Periodenbau. Ger. Construction posed "Loreley," "The Lost Island," and other piano pieces; played piano, pupil of J. W. Hill, Boston, later of Hullah, Clara Schumann, Bruckner, and Liszt. B. Feb. 17, 1855, Haverhill,

Perry (George Frederick) composed the oratorios "The Death of Abel," "Elijah and the Priests of Baal," Perne (François Louis) wrote on "The Fall of Jerusalem," "Belshazmusic of the Middle Ages; composed zar's Feast," the opera "Morning, Sacred Harmonic Society. B. 1793,

Persiani (Fanny) sang sop. in "Gazza Ladra," "L'Elisire d'Amore," Perpetual Canon. One so con- "Puritani," "Don Giovanni," etc. structed that it may be repeated per- Daughter of Nicolo Tacchinardi, who

Persiani, a composer, who may have Paris public schools; pupil of the aided in perfecting her technique. B. Paris Conservatoire, where he won the

Passy.

Persuis, de (Louis Luc Loiseau), conducted at Napoleon's court concerts, and from 1810 at the Académie, then became inspector general of music, and from 1817 to 1819, conductor of the Opéra; composed "Jerusalem delivrée " and other operas, " Le Carnaval de Venise" and other ballets; chevalier of the Legion of Honor and of the Order of St. Michael; pupil of his father, who was attached to the Metz Cathedral. B. July 4, 1769, Metz; d. Dec. 20, 1819, Paris.

Perti (Giacomo Antonio) composed "Atide," 1679; "Oreste," 1681; "Laodicea e Berenice," 1695, and other operas; four Passions, "Abramo," and eight other oratories; chapelmaster at Bologna, of San Petronio from 1696; friend of Padre Martini and Pope Benedict XIV; pupil of Father Lorenzo Perti, S. J., later of Father Petronio Franceschini. June 6, 1661, Bologna; d. April 10, 1756, Bologna.

Pesante. It. "Heavy." Indicates that a passage is to be played with

weight and impressiveness.

Pescetti (Giovanni Battista) composed the operas "Dorinda," 1729; "Diana and Endymion," London, 1838, and other operas, the oratorio "Gionata," church music, harpsichord sonatas; pupil of Lotti. B. 1704, Venice; d. about 1766.

Peschka (Minna Leutner) sang sop. in English and American music festivals, 1872-83, debut in opera as Agathe, Breslau, 1856; pupil of Prosch and Mme. Bockholtz Falconi. в. Vienna, Oct. 25, 1839; d. Jan. 12, 1890, Wiesbaden.

Pessard (Emile Louis Fortuné) composed "Le Capitaine Fracasse," and chamber music; music director lin; d. Jan. 17, 1866, Dublin. St. Denis Institution of the Legion of Honor; professor of Harmony, Paris the art of printing music from mov-

was her teacher, she married Giuseppe Conservatoire, inspector of singing, Oct. 4, 1812, Rome; d. May 3, 1867, prix de Rome, 1866, with his cantata Passy. "Dalila." B. May 29, 1843, Paris; add. Paris.

> Sir Julius Benedict's Peter, St. oratorio, to book by Chorley, was first performed Sept. 2, 1870, at the Bir-

mingham Festival.

Peters (Carl Friedrich) began the issue of "Edition Peters," Leipsic, 1814, when he bought Kühnel and Hoffmeister's "Bureau de Musique," publishing classical music in clear correct print at popular prices. Max Abraham, who became proprietor, 1863, founded the Leipsic "Bibliothek Peters," 1893, a free musical library now belonging to the municipality by bequest of Dr. Abraham, who died, 1900.

Petit Mesure à Deux Temps. Fr. 2-4 time.

Petite Flute. Piccolo FLUTE.

Petreius (Johann) published music in Nuremberg, 1536-44. B. Langendorf. Franconia; d. Mar. 18, 1550,

Nuremberg.

Petrella (Enrico) composed "Marco Visconti," La Scala, Milan, 1854; "Ione," 1858; "I promessi sposi," 1869; "Giovanna II di Napoli," 1869; "Bianca Orsini," Naples, 1870; and other operas once popular in Italy; pupil of Bellini, Ruggi, and Zingarelli at the Naples Conservatory. B. Dec. 1, 1813, Palermo; d. April 7, 1877, Genoa.

Petri (Henri Wilhelm) composed violin solos and songs; organized an excellent string quartet; served as concertmeister at the Gewandhaus, Leipsic, and to the Dresden Chapel Royal; pupil of Joachim. B. Zeyst, near Utrecht, April 5, 1856; add. Dresden.

Petrie (George) made a collection of 1582 Irish folksongs, published by Paris Theatre Lyrique, 1878; "Tab- Boosey on behalf of the Irish Literarin," Paris Grand Opera, 1885; "La ary Society and edited by Sir C. V. Dame de Trefle," Bouffes, 1898, and Stanford; provided Tom Moore with other dramatic works, songs, church some Irish melodies. B. 1789, Dub-

Petrucci, dei (Ottaviano) invented

able types, although he used a double process, printing first the lines of the staff and adding the notes by a second impression. The Venetian Republic granted him a 20 years' monopoly of his invention, 1498, and in 1513 Pope Leo X gave him a 15 years' monopoly in the States of the Church. His publications numbered not less than 18, including songs, masses, motets, etc., in Measured Music and a few in Lute Tablature, all of which are now highly valued, and are characterized by extreme accuracy of register and typographical beauty. B. June 18, 1466, Fossombrone, between Ancona and Urbino; d. May 7, 1539, Rome.
Pettit (Walter) played 'cello in

London orchestras, and from 1876 in Queen Victoria's private band; pupil Royal Academy of Music. B. Mar. 14, 1835, London; d. Dec. 11, 1882, London.

Petto. It. "Chest," hence Voce Di, the chest voice.

Peu à Peu. Fr. Little by little.

Petzmayer (Johann) played zither; became chamber musician to Duke Max of Bavaria. B. 1803, Vienna; d. after 1870, Munich.

Pevernage (Andreas) composed B. Courtrai, 1543; Cathedral. July 30, 1591.

Pezze (Alessandro) played 'cello; taught Royal Academy of Music, London; pupil Milan Conservatory. B. Buchanan; Amneris, Clara Yocum-Aug. 11, 1835, Milan; add. London.

Pezzi. It. "Pieces," as Concertanti, concert pieces; Di Bravura, display pieces.

Pianoforte; piano, forte; and Piùforte.

Pfeife. Ger. flute.

Pfeifenwerk. Ger.

pipe-work.

Pfeiffer (Georges Jean) composed member of the house of Pleyel, Wolff chestra. Philadelphia Orchestra had

et Cie, Paris. B. Dec. 12, 1835, Versailles; d. Feb. 14, 1908, Paris.

Pfitzner (Hans) composed "Der arme Heinrich," Mainz, 1895; "Die Rose vom Liebesgarten," Elberfeld, 1901, incidental music for plays by Ibsen, etc., songs, chamber music, a 'cello sonata; taught Stern Conservatory; conducted at Berlin theatres; pupil of his father, a conductor at the Frankfort Stadttheatre, and of the Hoch Conservatory. B. May 5, 1869, Moscow; add. Berlin.

Phalèse (Pierre) founded a music publishing business at Louvain, 1545, at first issuing Lute Music, and in 1570 establishing his plant in Antwerp, after which the house was known as "Pierre Phalèse et Jean Bellere." B. 1510, Louvain; d. 1573. The business was continued by his descend-

ants until 1674.

Phantasie. Ger. Fantasia.

Philadelphia Operatic Society was founded in 1906-7 for the study and presentation of grand operas by local musicians and singers. John Curtis was elected as president of the association, which in 1908 had a membership of more than 500, and S. Behrens conductor. "Faust" was given in the madrigals, chansons, masses, "Cant-spring of 1907 in the Academy of iones Sacrae"; choirmaster Antwerp Music to an audience which completely filled the house, and "Aīda" was then put in rehearsal. At performances on Nov. 7 and Nov. 12, the casts were: Aïda, Mildred Faas, Isabel Joyce, Virginia Bisler; High Priestess, Edna L. Crider, Elizabeth D. Nash; Rhadames, Charles W. Tamme, Frederic C. Fremantle: Ramfis, Henri P. F. serves as the abbreviation for G. Scott, Frederic Ayres; Amonasro, ianoforte; piano, forte; and Più-George Russell Strauss, W. Preston Tyler; King, Lewis J. Howell, T. Fife, pipe, little Foster Why; Messenger, John H. Cromie, Jr., John P. Morris. Seats An organ's for these performances were sold by subscription. Then the society put "Martha," "Lohengrin," and "The the oratorio "Agar," the symphonic Huguenots" in rehearsal, and planned poem "Jeanne d'Arc," the overture to give "Faust," "Aida," "Martha," "Le Cid," a symphony, chamber music, "Lohengrin," and "The Huguenots" the operettas "Capitaine Roche," in 1908-9. The orchestra consisted of "L'Enclume"; succeeded his father as 80 members of the Philadelphia Or-

completed its eighth season in 1908, them into a profound slumber. city. F. Scheel was the conductor for came conductor. maintaining an orchestra of symphonic proportions was increased, becerts by the Boston Symphony Orchestra, as well as the occasional perthe Metropolitan Opera House had long been established features of the winter season. The orchestra, however, returned the compliment by giving concerts in New York City, although a season in Boston has not been undertaken thus far. The Philadelphia Orchestra Association, which guarantees the expenses, had for its officers in 1908, Alex Van Rensselaer, president; Thomas McKean, vice-president; Andrew Wheeler, Jr., secretary; Arthur E. Newbold, treasurer. Opera performances were given at the Academy of Music, but the rival Hammerstein Opera House was expected to open for the season of 1908-9.

Philémon et Baucis. Charles F. band.

having been formed for the purpose intermezzo follows in which the Phryof giving symphony concerts in that gians are seen at their orgies. When Vulcan remonstrates, they jeer at him, a time, but in 1907 Carl POHLIG be- and then Jupiter visits them with The difficulty of a terrible storm. The old couple awaken in a palace instead of the familiar cottage, but Philémon's rage at cause of the geographical position the amorous designs of Jupiter against of the city, which makes it in a way the lovely Baucis causes him to curse dependent upon New York, or easy of the god and leave his home. The faithinvasion from New York, and by rea-ful Baucis, overcome with grief, begs son of the facts that a series of con- the god to grant her a second wish. which he does on condition that she will yield to his wishes. Baucis wishes formances by the opera company from that she may be old again, Philémon joins in her prayer, and touched by so much devotion, Jupiter returns to Olympus, leaving them to their happiness and youth. The principal musical numbers are: Act I: "Du repos voici l'heure," Philémon and Baucis: "Étrangeres sur ces bords," Philémon, Jupiter, and Vulcan; "Au bruit des lourdes marteaux," Vulcan; "Eh, quoi parceque Mercure," Jupiter: Ah! si je redevenais belle," Baucis; Act II: "Que m'importent de vaines scrupules?" Jupiter, "Orianate nature," Baucis; "Ne crains pas que j'oublie," Jupiter and Baucis; quartet finale.

Philidor (Jean) was the founder of the celebrated family of French musicians who bore the name, which is Gounod's three-act opera comique, said to have been conferred upon his to book by Barbier and Carré, was brother Michael, a cremorne player, first performed Feb. 18, 1860, at the by Louis XIII, who compared him to Paris Theatre Lyrique. As revised the famous oboist Filidori. The famfor the Opera Comique it was reduced ily name of the brothers was Danican. to two acts. Jupiter and Vulcan have Michael, a native of Dauphine, who descended to punish the Phrygians for died without children, continued to be their impiety, reported in Olympus by called Danican, but the sons of the Mercury; and they take shelter in other brother assumed the name of the cottage of Philemon and Baucis, Philidor. Michael who entered the an aged couple whose evident happi- king's service, 1651, d. about 1659. ness delights the gods. At supper Jean, who had played in the king's Jupiter's milk turns to wine, and military band, d. Sept. 8, 1679, Paris. Philémon and Baucis, thus aware that Alexandre played bass cremorne and they are in the presence of the god, are marine trumpet, royal band. 1679-83; overcome with awe. Their fears are son of JEAN. André "L'Ainé" comcalmed, however, and when Jupiter posed "Le Canal de Versailles," has promised to grant Baucis what- 1687, a divertisement, "La Princesse ever she may wish, she asks that de Crête," an opera ballet, 1688; made youth may be restored herself and hus- collections of dance music, part of Jupiter thereupon throws which is still preserved in the Paris

Conservatoire library; played bas- work, produced Nov. 24, 1767, at the soon, cremorne, oboe, etc., in the King's Paris Opera, later as "Sandomir." In band in succession to his Uncle MI-CHAEL. B. about 1647; son of JEAN; rivalled degree of popularity in the d. Aug. 11, 1730, Dreux. This Phili- French theatres during many years, dor was the father of 21 children, in- he obtained permission to fulfil a chess cluding ANNE, Michael, and François, all musicians, and by his classed as an emigre, and died before second marriage with Elizabeth Le his family was able to have his name Roy, of the famous FRANÇOIS AN- removed from the proscribed list. See DRE. Jacques "Le Cadet" composed biography by Allen, Philadelphia, marches for drums and kettle-drums, 1863. B. Sept. 7, 1726, Dreux; son dance music, airs for oboe; became of ANDRÉ "L'AINÉ"; d. Aug. 31, chamber musician to, and favourite of, Louis XIV, who gave him a small estate at Versailles. B. May 5, 1657, Paris; son of JEAN; d. May 27, 1708, Versailles. 12 children of this Philidor and Elizabeth Hanique, his wife, included four musicians, Pierre, Jacques, François, Nicholas. Anne composed the pastorales "L'Amour vainqueur," "Diane et Endymion," "Danae"; founded the Paris Concerts Spirituels, which he conducted 1725-27; was Louis XIV's favourite oboist. B. April 11, 1681, Paris; son of AN-DRÉ "L'AINÉ"; d. Oct. 8, 1728, Paris. François André Danican distinguished himself equally in the art Paris. of music and the game of chess. Pupil in harmony of CAMPRA, he be- opera and concert, debut Milan, 1854, came famous as a chess player in London, where he published his "Analyse du jeu des échecs" in 1749, and won three games against the most skilful members of the London Chess Club, played simultaneously and without seeing the boards. Recalled to France by Diderot and other friends, 1754, he composed the motet "Lauda Jerusalem" hoping to obtain the appointment of Surintendant de la musique du roi, but failing in this, devoted himself to "Blais le Savetier," an opera comique which proved a complete success, 1759, and following this with a long series of works of which the most notable were "Le Sorcier," "Tom Jones," 1765, the latter con- avoid persecution because of his adtaining a famous unaccompanied quar- herence to the Roman Catholic faith tet, "Le Marechal." which contained in England; became canon of Soignthe first "air descriptif"; "Le Diable ies, and later of Bethune, and chapà quatre," which had 200 perform- lain at the court of Archduke Albert, ances, and the grand opera "Ernel- governor of the Netherlands, and chap-inde," generally considered his best lain of St. Germain, Tirlement. In

1792, having retained an almost unengagement in England, but was 1795, London.

Philp (Elizabeth) wrote "How to sing an English Ballad"; composed ballads and taught; pupil of Manuel Garcia. B. Falmouth, Eng., 1827; d. Nov. 26, 1885, London.

Philipp (Isidore) became piano professor, Paris Conservatoire, 1893, where he had won the first prize for that instrument ten years before; composed, arranged piano pieces; founded the "Societé des instruments à vent," which gave chamber concerts in Paris, 1896-1901; played piano at the principal Paris concerts. B. Sept. 2, 1863, Budapest; add.

Phillipps (Adelaide) sang con. in as Rosina, then in London English operas, Azucena, New York Academy of Music, 1856, touring Europe, then joined the Boston Ideal Opera Company, 1879, last appearance, Cincinnati, 1881; pupil of Manuel Garcia.
B. 1833, Stratford-on-Avon, Eng.;
d. Oct. 3, 1882, Carlsbad.

Philips (Peter) composed madrigals, first publication as "Melodia Olympica," etc., Antwerp, 1591, Cantiones Sacrae, PHALÈSE, Antwerp, 1613, dedicated to the Blessed Virgin; motets, some of the earliest of organ fugues; became organist of the Chapel Royal at Brussels, where he is supposed to have taken up residence to

recent times there has been a revival with wax is made to revolve at an of Philips's music by the choir of even degree of speed either by clockhis work has been lithographed for present use. B. England; d. after 1633.

Phillips (Arthur) composed "The Requiem, or liberty of an imprisoned royalist," 1641; "The Resurrection," 1649; played organ Bristol Cathedral, professor of Music, Oxford, but quitted the Anglican for the Roman Catholic church. B. 1605; d. Mar. 27, 1695.

Phillips (Henry) wrote "Musical and personal recollections during half a century," London, 1864; sang ballads and in oratorio with success in England and America; pupil of Sir George Smart. B. Aug. 13, 1801, Bristol; d. Nov. 8, 1876, Dalston, Eng.

Phillips (John) improved the art of stamping music on pewter plates, and published music in London, 1750, by this method. In partnership with his wife Sarah, who survived him, and was conducting the business herself in 1768.

Phillips (William Lovell) composed a symphony in F minor, music to the farce "Borrowing a Husband"; uring the vibrations of a given tone. played organ, 'cello; conducted in London theatres; pupil Royal Academy of Music. B. Dec. 26, 1816, Bristol; d. Mar. 19, 1860.

Philtre. Daniel F. E. Auber's twoact opera, to book by Scribe, the subject being identical with that of Donizetti's "ELISIR D'AMORE," was first performed June 20, 1831, at the Paris Académie Royale.

"Biographies of Celebrated Violinists," and other books on music; amateur violinist; Dr. Sc., Brussels. May 5, 1833, near Birmingham, Eng.

Phonascus. L. origin applied to teachers of declamation and singing.

Thomas A. Edison's Phonograph. improvement of the "graphophone," invented by Taintor of Baltimore, is of musical interest as the type of several instruments by which articulate lightly. sound may be registered and afterwards reproduced. A cylinder coated

Westminster Cathedral, and much of work or a small electrical battery. A fine steel point or needle attached to a diaphragm, which in turn is attached to a speaking trumpet or horn, is brought in contact with the cylinder, upon which it records in fine spiral lines the vibrations of sound gathered by the horn. The sounds are reproduced by again setting the cylinder in motion and permitting the needle to follow the path it has already marked out, on which the same vibrations it had previously recorded are set up in the horn, and the speech, melody, or harmony accurately reproduced. Sometimes called a "talking machine" because of its power of reproducing human speech, the Phonograph has likewise served to record for future generations the voices of the world's greatest singers. The records were made on the instrument first exhibited in 1877 on tinfoil. Permanent records were made on a hard composition in 1908, although wax was still employed for temporary records. Disks often replace cylinders as "records."

Phonometer. Instrument of meas-

Phorminx. LYRE.

Phrase. Clause of a musical sentence such as may be sung with a single breath or played with a single bow stroke.

Phrasing. The utterance of a passage in music with regard to its relation and contrast, and to rhythmic and melodic punctuation. The phrasing or EXPRESSION of a work is carefully Phipson (Thomas Lamb) wrote indicated in modern NOTATION by the slur, sf., etc.

Phrygian. Third of the Church B. MODES.

Physharmonica. Free reed organ Word of Greek stop; small reed organ invented by Haeckel, Vienna, 1818, to reinforce the tones of the piano, and the forerunner of the HARMONIUM.

Piacere. It. "At pleasure." Piacevole. It. Agreeable, pleasant. Piacevolmente. Pleasantly, It.

Piacimento. It. PIACERE. Pianette. Diminutive PIANO.

Piangendo. It. "Wailing," plain- invented a hopper escapement; Sebastively.

Pianino. It. PIANETTE.

Pianissimo. It. As softly as possible.

Piano. It. Softly.

"Gravecembalo col Piano e Forte" first Piano. An instrument of Cristo- different manufacturers. fori's, dated 1720, may be seen at the other, dated 1726, is preserved in the Kraus Collection, Florence. In 1716

tien ERARD, Paris, 1808, invented the "double escapement"; Alpheus Babcock, Boston, 1825, invented the single piece cast iron frame; Jonas CHICK-ERING, Boston, 1840, improved this Piano Carré. Fr. Grand PIANO. single piece frame by including in it Piano Carré. Fr. Square PIANO. the Pin Bridge and Damper Socket Piano or Pianoforte beat. Piano or Pianoforte has become the York, 1859, produced a single piece most important of modern instruments cast frame with a double overstrung of music except the organ, to which scale. The importance of these frames only it is second as a means of obtain- will be understood when it is stated ing orchestral effect; possesses a chrothat the tension of strings in a modern matic scale of from "A to a"" and Piano varies between 24,000 and 40,000 sometimes an additional octave, and pounds. A score of makers have deis made in a great variety of forms. voted time toward the perfection of Its principle is that of the dulcimer, the action. The universal popularity that is to say, it consists of strings of the Piano as a household instrustretched across a frame attached to a ment has made it so familiar that a sounding board and struck by ham- detailed description of the mechanism mers, but instead of the hammers being may be safely omitted. It will suffice held in the hand, they are set in mo- to add that piano manufacturers are tion by mechanism operated from a quick to adopt each other's improvekeyboard, and called the Action. The ments, and where they are protected instrument as built to-day is the prod- by patent, to adapt them, so that as uct of centuries of evolution. The between a dozen or so of instruments earlier stringed keyboard instruments, by modern makers in various parts of the Clavichord and Harpsichord, both the world, sold at the same price, the capable of exquisite effects in the hands layman will detect but little difference. of competent performers, but operated The preference for this or the other not by hammer but by plectra and tan- make expressed by visiting virtuosi gents, had reached nearly to perfection may be wholly ignored, since they sign when about 1709, Bartolommeo CRIS- testimonials for whatever manufac-TOFORI, a Florentine harpsichord turer they may be employed by for maker, invented what he called a the time being, and it sometimes happens that such testimonials from the (harpsichord with soft and loud), the same artist are held by three or four

Pianograph. Machine invented by Metropolitan Museum, New York. An- Guerin for recording music as it is

performed on the piano.

Pianola. E. S. Votey's invention, Marius, a French harpsichord-maker, New York, 1897, consists of a pneuperfected what he called a "Clavecin a matic mechanism by means of which Malletiers" (harpsichord with ham- notes cut in a roll of paper may be mers), and between 1716 and 1721 played on the piano. The power of the Schroeter, a German organist, claimed tone, the speed, and, since the invento have devised two hammer-actions. tion of secondary attachments, the Neither, however, were as perfect melody may be controlled by the permechanically as the earliest instru-former. The Pianola may be either a ments of Cristofori. Silbermann made detachable part or built within the pianos or "Hammerclaviers" for Frederick the Great about 1746, which may then be adjusted by levers for either still be seen at Potsdam, modelled after Pianola or manual playing. The air Cristofori. Stein of Augsburg, 1777, pressure is obtained by treddles in

either case. In 1908 there were several varieties of mechanical piano players on the market constructed on the Pianola principle. The perforated sheets then included thousands of compositions ranging from Beethoven's symphonies to the latest "ragtime" coon songs. It may be observed that while these instruments have opened people who have lacked opportunities for acquiring piano technique, even though "readings" by various celebrities are carefully observed by the performer, the delicate shades of expresbe produced by musicians only.

organ.

Piano Score. Vocal or orchestral

music arranged for the piano.

Piano Violin. H. C. Baudet's invention, Paris, 1865, by which tones resembling in Timbre those of the violin were obtained from a keyboard instrument, was based on the principle of the hurdy-gurdy. As in the piano, there were wire strings to each note, arranged as in an upright, and to each string, near its nodal point, was affixed a stiff piece of catgut. A revolving roller set up a vibration in the catgut by which it was communicated to the string. This instrument, which bore the above title in England, was known in France as the Piano Quatuor. As early as 1610, Hans Havdn, of Nuremberg, invented a to obtain violin tone from a keyboard instrument, and numerous inventions were announced in intervening years.

Piatti. It. CYMBALS.

Piatti (Alfredo Carlo) composed 31, 1844, when he made his first apPibcorn. Small Welsh pipe. Pibroch. Martial bagpipe music of

the Scotch Highlands, usually consisting of an air twice played, then fol-

lowed by variations.

Piccinni (Niccola) rivalled Gluck in popular favor as a composer of opera in Paris; composed "La Cecchina," Rome, 1760, which became the world of music to a multitude of the world's favourite opera buffa; "I viaggiatori," 1774, which attained almost equal success, and in all 133 dramatic works; three oratorios, a mass, and other church music. Son of a church musician, by the advice of sion, which are the soul of music, can the Bishop of Bari, he was placed in the Naples Conservatory of San Onof-Piano Organ. Variety of BARREL rio at 14, became the pupil of Leo and Durante and after 12 years' study produced his first comic opera "Le Donne dispettose," Naples, 1755. It was remarkably successful, and led to the production of his "Le Gelosie," and "Il Curioso del proprio danno," and the serious operas, "Alessandro nell' Indie" and "Zenobia." In 1856 he married his pupil, Vincenza Sibilla, who was gifted with beauty and an excellent voice, although Piccinni would not permit her to sing in opera. After the great furore caused in Rome by his "La Cecchina," he composed a setting of "L'Olimpiade" and half a dozen other works, but was driven from the Roman stage by Anfossi, his former pupil. Serious illness followed this defeat, but the following year the favourable reception accorded his "I "Geigenwerk" which was an attempt viaggiatori" in Naples restored his confidence in his powers, and in 1776 he accepted an offer of 6000 francs per annum and his expenses from Paris. "Roland," 1778, was his first French opera. During the semi-political disputes between the Glucks and the Picthree concertos and other music for cinnists, Piccinni kept out of sight as 'cello; songs, chamber music; wrote much as possible. His genuine admethod for 'cello; played 'cello at the miration of Gluck was proved by an principal London concerts from May unsuccessful attempt after that composer's death to raise funds for a monpearance there, with Joachim (with ument to his memory. However, the whom he celebrated his jubilee 50 years war kept up, especially when Piccinni later); pupil of his great uncle Zan- was made director of an Italian cometti, later of Merighi at the Milan pany, and thus had an opportunity of Conservatory. B. Jan. 8, 1822, Berpresenting the best of his earlier gamo; d. July 18, 1901, near Bergamo. works. Finally the management of

the Opera ordered operas from both 1779, Paris; natural son of Giuseppe, Piccinni and Gluck on "Iphigene en oldest son of NICCOLA; d. April 24, Tauride." Gluck's work was first pro- 1850, Paris. duced with complete success, and when Piccinni's work had its first per- small violin. formance, Jan. 23, 1781, although Piccolellis, di (Giovanni) wrote it received 17 consecutive perform- "Liutai Antichi e Moderni," a valuable ances, it became known as "Iphigenie illustrated history of the violin and en Champagne," from the fact that its makers, of all nationalities, Flor-Mile. Laguerre, who sang the title ence, 1885, and a paper on the authenrôle, had been tipsy. Piccinni's next ticity of the bow instruments presuccessful work was "Didon," Oct. 16, served in the Royal Musical Institute 1783, performed 250 times up to 1826, of Florence, 1889. when it was shelved. This came out after Gluck's departure from Paris, organ stop of wood pipes of two-foot when Sacchini headed the opposition. When Sacchini died, Piccinni, in no wise embittered by the rivalry between them, pronounced a eulogy at in opera, debut London, 1856, in first his funeral. On the failure of his serious opera, "Clytemnestra," just on where her Violetta was the subject of the eve of the French Revolution, Pic- heated newspaper controversy; was cinni retired to Naples, where he was pretty, realistic, but possessed not given a court appointment, produced more than one and one-half octaves, the oratorio "Jonathan" and the later sang in Paris Theatre des Ital-comic opera "La Serva onorata." Sus- iens, in America, 1858; repertoire inpected of favouring the revolutionary cluding Zerlina, Susanna, Arline, party, he withdrew to Venice, where Amina; pupil of Mazzarelli and Rohe produced two operas, then return- mani, Florence, where she sang Luing to Naples, was cast into prison as crezia as early as 1852. B. 1836, a political suspect, where he remained Sienna; m. Marquis Gaetani della four years. In 1798 he returned to Fargia; d. 1899, Florence. Paris, was highly honoured at the Conservatoire, and presented with 5000 wooden whistle, so named after a francs. A small pension was granted blind Italian peasant who played it in him, but the finances of the government were uncertain, and Piccinni was three octaves. reduced to want. He suffered a paralytic stroke. When recovered, he was made an inspector at the Conservatoire, but died a few months later. Beyond giving greater length and variety to the duet and more importance the French occupation of that city, to the finale, Piccinni exerted no influence upon opera. Besides the works pil of S named, those of chief importance were: "Il Rè pastore," 1760; "Le Vienna. fait meprise," 1779; "Atys," 1780; Pièce. "Le dormeur eveillé" and "Le faux "SUITE de pièces." Lord," 1783. B. Jan. 16, 1728, Bari, Pieds. Fr. FEE Naples; d. May 7, 1800, Paris. Ludovic became chapelmaster at Stock- tra, grand orchestra. holm. B. 1766, Naples; son of NIC-Pierné (Henri Constant Gabriel COLA; d. July 31, 1827, Paris. Louis composed the operas "La Vendée, Alexandre composed 25 comic operas Lyons, 1897; "La Fille de Tabarin," and 200 stage pieces. B. Sept. 10, Paris Opera Comique, 1901; the sym-

Picciolo. It. "Little," as Violino,

Piccolo. Small or Octave FLUTE: length.

Piccolo Violino. KIT.

Piccolomini (Marietta) sang sop. performance there of "Traviata,"

Picco Pipe. Small three-holed London, 1856, obtaining a range of

Pichel (Wenzel) composed 88 symphonies, 25 operas, 14 masses, 148 Baryton soli, in all nearly 700 works: played violin; became composer to Archduke Ferdinand at Milan until then accompanied him to Vienna, pupil of Segert. B. Bechin, Tabor, Bohemia, Sept. 25, 1741; d. Jan. 23, 1805,

Pièce. Fr. Musical composition, as

Pieds. Fr. FEET. Piena. It. Full, as a piena orches-

Pierné (Henri Constant Gabriel)

phonic poem with chorus, "L'an Mil," and "Croisade des Enfants," 1905; became organist Ste. Clotilde, Paris, in succession to César Franck, 1890; pupil of the Paris Conservatoire, where he won prizes for solfège, piano, harmony and counterpoint, and in 1881 the prix de Rome with his "Edith." Other works to be noted: "Les Elfes," "Le Collier de Saphirs" (pantomime), incidental music to "Izeyl," "Salome." "La Princesse Lointaine," the one-act organ pipes. opera "La coupe enchantée," Opéra Filgrime von Mekka. Christoph Comique, 1895; the lyric episode Willibald Gluck's comic opera, based "Nuit de Nöel," concertstück for on Dancourt's "Rencontre imprevue," harp and orchestra, "Serenade," "Marche des petits soldats de plomb," the chorus "Pandora," and music to "La Samaritaine." B. Aug. 16, 1863, Metz: add. Paris.

Pierre (Constant Victor Désiré) assistant secretary of the Paris Conser- lutenist and singer at Chester Cathevatoire, 1900; wrote "Le Concert- dral, where he eventually took orders Institut, 1900; "Le Conservatoire d. after 1624. national de musique et de declama-Pinafore. tion," and other valuable historical books; edited "Monde Musicale"; in early life a bassoon player. B. Aug. 24, 1855, Paris; add. Paris.

Pierson \mathbf{or} Pearson (Henry Hugo) composed the operas "Der Elfensieg," "Leila," "Contarini," "Fenice"; the oratorios "Jerusalem," Norwich Festival, 1852, "Hezekiah," setting of the second part of "Faust," overtures to "Macbeth,"
"As You Like It," and "Romeo and Juliet," the part song, "Ye Mariners of England," songs; became Reid professor of music at Edinburgh, 1844, but soon resigned and settled in Leipsic, where he had been a pupil of Rink, Tomaschek, and Reissiger; played piano and organ. B. April 12, 1815, Oxford; d. Jan. 28, 1873, Leipsic.

Pieterez (Adrian) built organs in

pity.

Pietoso. It. With pity.

Jullien's opera, to book by Ryan and 1714, London; m. Miss BRENT; d. Maggioni, was first performed Aug. 17, 1779, Dublin. George Frederic com-1852, at Covent Garden, London.

Piffarari. Piffero players. Pifferino. It. Little PIFFERO. Piffero. Obsolete Italian bagpipe;

oboe.

Piggott (Francis) played organ, Eng. Chapel Royal; composed anthems; organist, Magdalen College, Oxford, 1686; d. May 15, 1704, when he was succeeded by his son, J. Piggott.

Pileata. L. "Capped" or stopped

was firstperformed, 1764, at Schönbrunn.

Pilkington (Francis) composed four-part songs and airs, 1604; three, four, and five-part madrigals, 1613, and a second set of madrigals, 1624; Spirituel, 1725-1790," crowned by the and became precentor. B. Lancaster;

Pinafore. Sir Arthur Sullivan's comic opera, to book by W. S. Gilbert, was first performed May 25, 1878, at the Opéra Comique in London. popularity was so great that a "No. 2 company " was soon required in London, and in New York there were four companies performing it simultaneously at different theatres.

"Pinched." Pincé. Fr.

CATO; harpsichord ornament.

Pinello di Gherardi (Giovanni Battista) composed songs, church music, pastorals; served in the Imperial chapel, Prague, and as chapelmaster at Dresden. B. 1540, Genoa; d. June 15, 1587, Prague.

Pinsuti (Ciro) composed 230 songs, the opera "Il Mercante di Venezia," etc., taught singing, London Royal Academy of Music; chevalier of SS. Maurice and Lazarus, and of the Crown of Italy; pupil of Bologna Belgium; one at Delft, 1455. Conservatory and of Rossini. B. May Pietosamente. It. Tenderly, with 9, 1829, Sinalunga, Sienna; d. Mar. 10, 1888, Florence.

Pinto (Thomas) played violin and Pietro il Grande. Louis Antoine led London and Dublin concerts. B. posed violin music; played violin. B.

Lambeth, Sept. 25, 1786; grandson of THOMAS; d. Mar. 23, 1806, in obsolete instruments of the oboe London.

Piozzi (Gabriel) composed "La widow of Henry Thrale, thereby incurring the wrath of Dr. Johnson. B. Florence; d. 1809, Brynbela, Denbigh- Rome; d. 1778, Rome.

shire, Eng.

Pipe. of musical instrument, and of prehistoric origin, the pipe has been found in various forms in every part of the world. The modern organ is merely an assemblage of pipes of different materials, lengths, and construction; all woodwind and brass instruments are but improvements on the whistles which are still a favourite toy with children. The Science of ACOUSTICS is largely interested in the study of tone production from pipes, and the wide variety of effects obtainable from open, stopped, conical, cylindrical pipes, and those in which the vibration is set up by double or single reeds, by the vibration of the lips in a mouthpiece, or the air impinging on a lip in flue pipe.

verse's one-act opera, to book by George dro," "Narcisso" and other operas; Edward Barton, first performed Jordan the oratorio "Maria vergine addol-

Hall, Boston, Jan. 31, 1906.

Piqué. Fr. SPICCATO.

Pique (Louis François) made violins in Paris, the best of which, on the Palermo; d. May 13, 1726, Bologna. Stradivarius model, resemble those of Lupot. B. Roret, near Mirecourt, 1758; the crooks of CORNETS and other ind. 1822, Charenton-Saint-Maurice.

Pirani, di (Eugenio) composed the by the fingers. symphonic poem "Heidelberg," songs; played piano; pupil of Kullak Academy and Bologna Liceo Musicale; taught in Berlin, Heidelberg, New York. B. Sept. 8, 1852, Bologna; add. New York.

Pirata. Vincenzo Bellini's two-act opera, to book by Romani, was first performed Oct. 27, 1827, at La Scala,

Milan.

Pirates of Penzance. Sir Arthur Sullivan's two-act comic opera, to book by W. S. Gilbert, was first per- vibrations per second, or c" 522 double enue Theatre, New York City.

Pirouette. Cap for the double reed

family.

Pisari (Pasquale) composed a 16-Contradizzione," canzonet for sop., part Dixit Dominus for the papal taught music in Bath; married the jubilee, 1775, two eight-part and one four-part Te Deums and other church music; sang in papal choir. B. 1725.

> Pisaroni (Benedetta Rosamunda) Probably the earliest form sang con. rôles in opera, excelling as Arsace in "Semiramide," highly popular though disfigured by smallpox; pupil of Pino, Moschini and Marchesi, and in early life high sop. B. Feb. 6, 1793, Piacenza; d. Aug. 6, 1872, Pia-

> > Pischek (Johann Baptist) sang bar. in opera and concert; chamber singer to the King of Würtemberg. B. Oct. 14, 1814, Melnick, Bohemia; d. Feb. 16, 1873, Stuttgart.

Pisendel (Georg Johann) composed for and played violin; chapelmaster to the King of Poland and concertmeister to the court of Dresden. B. Dec. 26, 1687, Franconia, Transylvania; d. Nov. 25, 1755, Dresden.

Pistocchi (Francesco Antonio Mamiliano) founded a famous singing Pipe of Desire. Frederick S. Con-school in Bologna; composed "Leanrata," "La fuga di S. Teresia," chapelmaster to the Margrave of Anspach; joined the Oratorians, 1715. B. 1659,

Piston. Attachment for bringing struments into play when depressed

Pitch. Sounds are either high or low as the vibrations by which they are produced are higher or lower in number. The system of octave nomenclature now generally employed and used in this book is explained under the caption C, and is based upon French or International pitch, adopted by law in France, 1859, and at the Vienna Congress, 1857. This pitch, now universally adopted, except in England, gives a' 435 double formed Dec. 31, 1879, at the Fifth Av- vibrations. The Philosophical pitch used in some text-books gives a'

427 double vibrations per second. The 1902; pupil of Reinecke, Jadassohn. London Philharmonic Society pitch, adopted 1896, gives a' 439. This pitch was arrived at after noting that the Diapason Normal known as French or International Pitch calculated its a' 435 at 15 degrees Cent. or 59 degrees Fahrenheit, while the temperature of the concert room is usually about 68 degrees Fahrenheit, causing a rise in the pitch of wind instruments. The pitch of the Classical period, also known as Mean pitch was a' between 415 and 429 double vibrations. Then the desire of instrument makers to increase the brilliancy of tone brought pitch to a' 454.7, which was employed at the London Philharmonic concerts of 1874, and is known as Maximum pitch. Handel's tuning fork, which gives a' 422.5, may be taken as the 18th century compromise between the Chorton, which was the church pitch, and the Kammerton, which was about a tone higher. The Stuttgart pitch, a' 440, recommended by a Congress of Physicists in Stuttgart, 1834, never came into general use.

Pitch Pipe. Pipe with movable stopper for announcing the pitch. Several varieties are made, including one with an adjustable reed, but none is equal in accuracy to a set of tuning

forks.

Pitoni (Giuseppe Ottavio) composed a 16-part Dixit Dominus still sung at St. Peter's, Rome, in Holy Week; masses; complete services for the year; wrote a Guide to Harmony, 1689; a history of Roman chapelmasters from 1500 to 1700; was chapel-Marco and at many Roman churches; pupil of Natale and Foggia. B. Mar. 18, 1657, Rieti; d. Feb. 1. 1743, Rome.

Pitt (Percy) composed incidental music to Stephen Phillips's "Paolo Jr., William N. Frew, Joseph Albree, and Francesca," 1902, overture to Charles B. McLean, Joseph T. Speer, "Taming of the Shrew," the sym- and Edward A. Woods. The orchestra phonic poem "Le sang des Crépus- has had three conductors: Fredercules," "The Blessed Damozel" for ick Archer, 1896-98; Victor Herbert, soli, chorus, and orchestra, a sinfoni- 1898-1904; Emil Paur, 1904-7. Mr. etta for the Birmingham Festival, Paur was elected conductor for an-1906; became organist at Queen's other term of three years from 1907 Hall, 1896, general adviser and assist- to 1910. The sale of season tickets for

Rheinberger. B. Jan. 4, 1870, London; add. London.

Pittman (Josiah) played organ; cembalist at London opera houses; arranged opera in piano score; wrote "The People in Church," 1858; pupil of Goodman, S. S. Wesley, Moscheles. B. Sept. 3, 1816; d. April 23, 1886, London.

Pittrich (G. Washington) composed the one-act opera "Marga," Dresden, 1894; clarinet concerto; became conductor Cologne Opera, 1899; pupil of Dresden Conservatory. B. Feb. 22,

1870, Dresden; add. Cologne.

Pittsburgh Orchestra was established, 1896, by the Art Society of Pittsburgh. There was formed from among the directors of the Art Society "Orchestral Committee" which an controlled the affairs of the orchestra during its 12 years' existence. The orchestra was "permanent," the musicians being engaged for the season under contract to give it their entire time. During the first four seasons 10 pairs of concerts were given in Pittsburgh; during the five following seasons 18 pairs were given; latterly 15 pairs have been given. At the close of the season of 1906-7, 724 concerts had been given, 350 in Pittsburgh, the rest on tour. The first "Orchestra Com-mittee" consisted of Beveridge Webster, chairman, John Caldwell, Thomas C. L. Lazear, W. C. Lyne, and Charles W. Scovel. The first guarantors were D. Herbert Hostetter, H. C. Frick, John B. Jackson, William McConway, William L. Abbott, C. B. Shea, B. master of the Roman Collegio di San Frank Weyman, Reuben Miller, E. M. Ferguson, J. C. Holmes, Thomas C. Jenkins, J. E. Schwartz, C. L. Magee, Robert Pitcairn, Durbin Horne, J. J. Vandergrift, George Westinghouse, ant conductor, Covent Garden, London, the season of 1907-8 was the largest

in many years. The orchestra com- Northern Italy. He studied at Treviso mittee in 1908 was: J. I. Buchanan, and Padua, was ordained to the priestchairman; J. B. Shea, Wm. McCon- hood in 1858, and in 1875 was made way, Edwin Z. Smith, James H. Park, and Wm. C. Hamilton. Following is a list of guarantors for the seasons Each guarantor assumed 1907-10. \$1000 yearly for the three years, thus making a reserve fund of \$44,000 each year out of which any deficit may be Louis T. Brown, J. I. Bupaid: chanan, Dallas C. Buyers, Harmar D. Denny, Dispatch Publishing Company, Herbert Du Puy, John Eaton, J. B. Finley, William Flinn, W. N. Frew, J. M. Guffey, Robert C. Hall, S. Hamilton, H. J. Heinz, D. Herbert Hostetter. John B. Jackson, T. Clifton Jenkins, B. F. Jones, Jr., Julian Kennedy, George Lauder, G. M. Laughlin, James H. Lockhart, J. M. Lockhart, William E. Lincoln, F. T. F. Lovejoy, A. W. Mellon, R. B. Mellon, W. L. Mellon, Joseph H. Moore, William McConway, J. R. McCune, F. F. Nicola, George T. Oliver, James H. Park, H. K. Porter, Henry R. Rea, J. H. Reed, J. B. Shea, W. P. Snyder, D. T. Watson, George Westinghouse, B. F. Weyman, Edward A. Woods, and Charles H. Zug. All the concerts in the regular "home series" were given in Carnegie Music Hall. In 1908, however, an innovation was made and the afternoon concerts held in Exposition Music Hall. This made possible an attendance from a larger area of population. During the last two seasons occasional evening concerts were given down town at popular Saturday evening concerts were added for those weeks when a regular pair of concerts was not given. Più. It. More.

Pius X deserves a place in this work because of his important decree requiring the restoration of the Gregorian Song in the services of the Roman Catholic Church, and the appointment of a Papal Commission, 1904, to prepare a new Official Edition of liturgical music; sweeping reforms which mean greater dignity and solemnity to the services of the church herepapacy, his whole life was spent in plucked, not bowed. It is contradicted

chancellor of his diocese and vicar capitular. In 1884 he was nominated bishop of Mantua by Pope Leo XIII, and in 1893 became Cardinal and Patriarch of Venice. The Italian government claimed the right, as successors of the Venetian Republic, to nominate the patriarch, but protests were not availing, and Giuseppe, Cardinal Sarto, was soon so popular with the Venetians that the opposition of the government was withdrawn. Aug. 4, 1903, after six fruitless ballots in the Sacred College, he was chosen as Supreme Pontiff in succession to Leo XIII, and took the name of Pius in token of his determination to maintain the policy of his predecessors toward the Italian government. His Holiness has always been a patron of the arts, and among his protégés was Don Lorenzo PEROSI, the priest and composer. B. Ries in Treviso, 1835; add. Rome.

Piva. It. Bagpipe.

Pixis (Friedrich Wilhelm) composed sonatas and trios for piano, organ music; played organ; pupil of Abbe Vogler in Mannheim, 1770. D. after 1805. Friedrich Wilhelm played violin; became professor in the conservatory and chapelmaster of the theatre at Prague; pupil of Ritter, Luigi, Franzel, and of Viotti. B. 1786, Mannheim; son of FRIEDRICH WILHELM; d. Oct. 20, 1842, Prague. Johann Peter composed for and played piano; composed "Bibiana," 1831; and other dramatic works; taught in Paris with great success; pupil of his father, the elder FRIED-RICH WILHELM. B. 1788, Mannheim; d. Dec. 22, 1874, Baden. Franzilla Gühringer sang mez. sop. in opera; pupil of JOHANN PETER, who had adopted her. Pacini's "Saffo" was composed for her. 1816, Lichtenthal, Baden; retired on her marriage to Sig. Minofrio.

Pizz. Abbreviation of PIZZICATO. after. Grandson of a soldier in the Pizzicato. It. "Pinched." Indi-Papal army, until elevated to the cates that the strings are to be use of the bow is to be resumed.

Placidamente. It. Placidly, peace-

Placido. It. Placid, quiet, peaceful.

Plagal. Church MODES a fourth below the Authentic modes.

Plagal Cadence. CADENCE in which the tonic chord is preceded by the Subdominant.

Plagiaulos. Gr. Cross or common FLUTE.

Plaidy (Louis) became celebrated as piano teacher; wrote "Technische Studien"; pupil of Agthe (piano) and Haase (violin); from 1843 attached to the Leipsic Conservatory. B. Nov. 28, 1810, Wermsdorf, Saxony; d. Mar. 3, 1874, Grimma.

Plain Chant. PLAIN-SONG.

Plain Song is the unisonous, unmeasured music which has been employed in the ritual of the Christian church since the earliest times, and, according to modern theories, is derived from that traditional music of the Jewish people which was used in the liturgy of the Temple at Jerusalem until its destruction. The similarity of the chants still employed in the synagogues with those brought together in the great AMBROSIAN and GREGORIAN collections strengthens this theory, but aside from historic interest, Plain-Song has again become a vital study of the musicians of the Roman Catholic and Anglican churches; for in the one, a reformation authorized by the Pope is being carried on by the Order of St. Benedict, and in the other, for the past half century, there has been a tendency to return to the ritualistic music preserved, notably in the Sarum service books; in other words, the Gregorian music as introduced into England by St. Augustine. If it be assumed that Plain Song has been handed down through the Jewish-Christian congregations of Apostolic days and that it was of Templar origin, then it has Earl of Dysart was president, and the served for the musical expression of vice-presidents were: The Bishop of man's most sacred feelings for nearly Argyll, the Abbot of Farnborough, 3000 years. It is certain that in the Viscount Halifax, Sir Hickman B.

by Arco or col Arco, meaning that the time of St. Basil of Neo Cesarea, 363 A. D., the custom "of singing psalms together" was general, not only in the Church of Antioch, but throughout Asia and Africa, for when St. Basil was accused of using his power as bishop to introduce music as a new device in the service of God, he testified to the facts. A Jewish origin for the bulk of the earlier collections of Plain-Song might likewise account for the peculiarity of the church MODES in adhering to the Diatonic Genera of Greek Music to the exclusion of the Chromatic and Enharmonic Genera which completed their system. The earliest versions of Plain-Song melodies, though noted with Neumes and Accents, were necessarily handed down from generation to generation of churchmen, with the additional safeguard of tradition. The form had reached its highest perfection before the close of the 14th century, and the energies of churchmen to-day are being devoted to the restoration of this music as it was prior to the corruptions of the 15th, 16th, and 17th centuries. The Benedictines of Stanbrook have published a "Grammar of Plain-Song." For deeper study see the "Paleographie Musicale," issued by the Benedictines of Solesmes, "The Elements of Plain-Song," by the Plain Song Society; "Einführung in die Gregorienische Melodien," Dr. Wagner, Eng. trans. of Part I; the works of Gerbert, de Coussemaker, and Abbe Migne, and especially the works of Dom Joseph POTHIER, O.S.B.

Plain-Song and Mediæval Music Society was founded, London, 1888, as a centre for research, for the publication of facsimiles of manuscripts, foreign works of importance, and adaptations of Plain-Song to English use, to catalogue all Plain-Song and measured music in England antedating the 17th century, and to give vocal concerts illustrative of Plain-Song and Mediæval Music.

Very Rev. Vernon Staley, and Prof. H. Perigueux, 1898. E. Wooldridge. Among the valuable volumes already published are the though sometimes the name of lively Sarum Gradual and Antiphonale.

Plainte. Fr. Elegy, lament.

Plaisanterie. Dances or other lively melodies, woven together as a kind of concerto for solo instrument.

Planché (James Robinson) wrote libretti for Bishop's "Maid Marian" and von Weber's "Oberon"; managed Vauxhall Gardens, 1826-27. B. London, Feb. 27, 1796; d. May 30, 1880, London.

Plançon (Pol Henri) sang bar. in JOHN; d. 1686. opera, debut as St. Bris, Lyons, 1877; in 1883 at the Paris Opéra as Mephistopheles, later at the Metropolitan Opera House in New York, and Covent Garden, London, 1908, as the Priest in "Aïda," the Landgrave, Henry the Fowler, Pogner, etc.; possessed dramatic ability and fine stage presence; and was equally admirable as a ballad singer; pupil of Duprez and were plucked were plectra, and the Sbriglia. B. Fumay, Ardennes, June lyre was played with a plectrum. 12, 1854; add. Paris.

Plaqué. Fr.Played as a chord,

opposed to arpeggio.

Planquette (Robert) composed the highly successful comic opera "Les cloches de Corneville" ("Chimes of quartets; was himself among the most Normandy"), "Paul Jones," "Rip prolific of composers, having been the van Winkle," "Nell Gwynne," "The author of 29 symphonies, five books of Old Guard," "La Cocarde Tricolore," "Le Talisman," "Panurge," "Mam'zelle Quat' Sous," and other dramatic works: in early life composer of

Plantade (Charles Henri) composed "Palma," "Zoe," "Le Mari de thal, Lower Austria, June 1, 1757; d. quiem, Te Deum, motets, five masses; servatoire; made chevalier of the B. Strasburg, Dec. 18, 1788; d. May Legion of Honor, 1814, by Louis 4, 1855, Paris. Marie Felicité Denise XVIII. B. Oct. 14, 1764, Pontoise; d. Moke played piano with distinguished

Dec. 18, 1839, Paris.

the first piano prize, 1850. B. Mar. 2, taught at Brussels Conservatoire. B.

Bacon, Bart., Dr. Sir F. J. Bridge, the 1839, Orthez, Basses Pyrénées; d.

Means "Lament." al-Planxty.

Welsh harp tunes.

Playford (John) published music in London, beginning with "The English Dancing Master," 1651 to 1684. B. 1623, Norwich; d. about 1686, London. Henry continued the business established by his father, JOHN, and published many works of Purcell. B. May 5, 1657; d. about 1710. John, Jr., published music in London. B. 1655, Stanmore Magna, nephew of

Pleasants (Thomas) played organ, became master of choristers, Norwich Cathedral. B. 1648; d. Nov. 20, 1689.

Plectrum. Small instrument of metal, shell, ivory, or hard wood employed in striking or plucking the strings of the mandolin or zither. The quill, leather, or metal jacks by which the strings of harpsichord and clavier

Plein Jeu. Fr. With full power. Pleyel (Ignaz Joseph) founded the piano business, now known as PLEYEL WOLFF ET CIE; published the first complete set of Haydn's string quartets, the opera "Iphigenia in Aulide," Naples, 1785, and a prodigious quantity of smaller works. The favourite pupil of Haydn, he became works; in early the concerts; pupil of chapelmaster at Strasburg Cathedral, the Paris Conservatoire. B. July 31, 1789, conducted opposition concerts to 1848, Paris; d. Jan. 28, 1903, Paris. those of Salomon, London, 1792, and Plantade (Charles Henri) comsettled in Paris, 1800. B. Rupperscirconstance" and other operas, Re- Nov. 14, 1831, near Paris. Camille succeeded to the business established became chapelmaster to Queen Hor- by his father IGNAZ JOSEPH; comtense of Holland; taught Paris Con- posed; pupil of his father and Dussek. success in the chief music centres of Planté (François) played piano in Europe; pupil of Herz, Moscheles, successful tours of Europe; pupil of Kalkbrenner; admired by Mendelsthe Paris Conservatoire, where he won sohn and Liszt, loved by Berlioz; 30, 1875, near Brussels.

Pleyel Wolff et Cie manufacture pianos in Paris, where the business was established in 1807 by IGNAZ JOSEPH PLEYEL, through whom it passed to his son Camille, and in 1855 to August Wolff. Chopin's Paris debut took place at Pleyel's rooms. The head of the house in 1908 was M. A. Wolff.

Plica. L. "Fold." Obsolete ornament described in the reprints of Ger-

bert and de Coussemaker.

Plunkett (Catherine) was one of the earliest professional violinists of her sex, and gave successful concerts in Dublin and London, 1742-44. B. 1725, Dublin; d. after 1744.

Plures ex Una. L. "Many from

one." One name for CANON.

Plus. Fr. More.

Pneuma. NEUMA.

facilitating action of organ keys.

the wind pressure is maintained by panied that master in his tripart sobellows or fans, as opposed to the Hydraulicon, where the pressure was obtained by water power.

Pocetta. It. POCHETTE or KIT. Pochette or Poche. Fr. fiddle used by dancing masters, so 10, 1864, Teplitz, Bohemia; add. Philacalled from being carried in the delphia.

pocket. KIT.

Pochetto. It. "A little."

Pockrich (Richard) gave HAR-MONICA concerts in Dublin, 1743-44. B. 1690, Derrylusk, Ireland; d. 1759, London.

Poco a Poco. It.little."

Poggiato. It.

leant upon.

Poglietti (Alessandro) composed 12 organ Ricercari, a suite on the Hungarian rebellion of 1671, interesting as an early bit of PROGRAMME MUSIC; songs, works for clavier and Point d'Orgue. Fr. organ; was organist at the Vienna Point," or PEDAL POINT. Imperial chapel, 1661-83, and a Count Palatine. Killed, 1683, during the siege of Vienna, by the Turks.

July 4, 1811; m. CAMILLE; d. Mar. der Musikfreunde and its Conservatory, of which institution he became archivist and librarian, 1866. Sept. 6, 1819, Darmstadt; d. April 28, 1887, Vienna.

Pohl (Dr. Richard) wrote books on Wagner, Liszt, Berlioz, and his own biography, music criticism: championed Wagner, as an editor of the "Neue Zeitschrift fur Musik." B. Sept. 12, 1826, Leipsic; d. Dec. 17, 1896, Baden-Baden.

Pohlenz (Christian August) composed part songs, piano polonaises; was cantor of the Thomasschule, director of the Leipsic Musikverein and Singakademie; played organ Thomaskirche. B. Saalgast, Lower Austria, July 3, 1790; d. Mar. 10, 1843, Leipsic.

Pohlig (Carl) composed the symphonic poem in four movements "Per Aspera ad Astra," Stuttgart, 1902; Pneumatic Bellows. Wind bellows became conductor of the PHILADEL-PHIA ORCHESTRA, 1907. Pupil of Pneumatic Organ. One in which Franz Liszt at Weimar, he accomjourns at Rome, Weimar, and Budapest, with E. d'Albert and Reisenauer. and toured as piano virtuoso. He next became conductor at Vienna, London, Small Coburg, Stuttgart, and Berlin. B. Feb.

> Poi. It. "Then," as Forte, "soft, then loud." "Then," as Piano Poi

Poia. Arthur Nevin's three-act grand opera, to book by Randolph Hartley, was first performed in concert form in Pittsburg, Jan. 16, 1907, and "Little by accepted for the Berlin Opera House, 1909. The characters are: Poia, an Dwelt upon or Indian brave, ten.; Natoya, a chief's daughter, sop.; Nenahu, a medicine woman, con.; Sumatsi, a wicked warrior, bar.; Natosi, God of the Sun, bass; Episua, the Morning Star, mez. sop.

Point de Repos. Fr. Pause.

Poise (Jean Alexandre Ferdi-nand) composed "Bonsoir Voisin," 1853, "Le Roi Don Pèdre," Opéra Pohl (Carl Ferdinand) wrote Comique, 1857; "L'Amour Medecin," "Mozart und Haydn in London," and 1880, "Le Médecin malgré lui," 1887, a history of the Vienna Gesellschaft and other popular operas, the oratorio "Cecilie," Dijon, 1888; pupil of the which he became principal, 1890; Paris Conservatoire. B. June 3, 1828, pupil of Böhm and Preyer. B. July Nimes; d. May 13, 1892, Paris.

Poitrine. Fr. Chest.
Polacca. It. "Polish." Vocal or instrumental compositions in the style written as a second part to the BEGof the Polonaise.

Polaroli or Pollarolo (Carl Francesco) composed "Roderico," Milan, don, having been forbidden by the 1684; "Semiramide," Venice, 1714, in Lord Chamberlain when originally all 68 operas, three oratorios, church placed in rehearsal. vice chapelmaster in St. Mark's, Venice, where he was a choris- panied by singing. ter in boyhood. B. 1653, Brescia; d. 1722, Venice. FRANCESCO, and chapelmaster at march which gradually developed into d. May 4, 1746, Venice.

Pole (Dr. William) composed an eight-part motet, Chester Festival, 1882, Psalm c; wrote "The Philosophy of Music," etc.; professor of NEUMES. civil engineering. B. April 22, 1814, Birmingham; d. Dec. 30, 1900, Lon-

don.

Polka. Lively dance in 2-4 time and of universal popularity, said to have been invented, 1830, by Anna Slezak, a farm servant at Elbeteinitz, Bohemia.

Polledro (Giovanni Battista) composed a mass with orchestra, sinfonia, pastorale, miserere, two violin concertos, chamber music; played violin, became director general of the Turin royal orchestra. B. June 10, 1781, Piova near Turin; d. Aug. 15, 1853, Piova.

Pollini (Edward) sang ten. and said of invertible works. later bar. in opera; became impresario of the Hamburg Opera. B. Cologne, Dec. 18, 1838; real name Pohl; m. Bianca Bianchi; d. Nov. 27.

1897, Hamburg.

Pollini (Francesco Giuseppe) composed a Stabat Mater, piano music; was first to write piano music on three staves; played piano; taught Milan; pupil of Mozart and Zingarelli. B. 1763, Lubiano, Illyra; d. Sept. 17, 1846, Milan.

Pollitzer (Adolphe) composed 10 caprices for violin; taught violin

23, 1832, Budapest; d. Nov. 14, 1900, London.

Polly. John Gay's ballad opera, GAR'S OPERA, was first performed, 1777, at the Haymarket Theatre, Lon-

Polo. Spanish gypsy dance, accom-

Polonaise. Stately Polish dance Antonio composed or march in moderate 3-4 time. It is "Aristeo," Venice, 1700, and other said to have originated either in the operas, son and pupil of CARLO Polish Christmas carols or in the St. Mark's, 1740. B. 1680, Venice; a dance, which formed part of the ceremonial with which the ancient nobles celebrated the election of their kings.

Polycephalus. One of the

Polychord. Ten-stringed instrument not unlike a doublebass without its neck, invented by F. Hillmer, Leipsic, 1799.

Gaetano Donizetti's Polyeucte. opera, to book by Nourrit, based on Corneille's tragedy, was intended for performance, 1838, at Naples, but forbidden by the Censor, and was first performed at the Paris Grand Opera as "Les Martyrs," trans. by Scribe, April 10, 1840. Charles F. Gounod's five-act opera, to book by Barbier and Carré, was first performed Oct. 7, 1878, at the Paris Opéra.

" Many-shaped," Polymorphous.

Polyphony. Gr. "Many-voiced," the general term for music in contrapuntal style, where the blending of several distinct melodies is aimed at, rather than the construction of a single melody with harmonized accompaniment for other instruments or voices.

Pommer. BOMBARDO.

Pomposamente. It. Pompously.

Pomposo. It. Pompous.

Ponchielli (Amilcare) composed the operas "La GIOCONDA," 1876, Milan; "Il Figliuol prodigal," La in London Academy of Music, of Scala, Milan, Dec. 26, 1880; "Marion "La Savojarda," "Roderico," "Bertrand" and "La Stella del Monte." "Promessi Sposi," when performed at the Teatro dal Verme, Milan, 1872, awakened a more than local interest in the composer, and won a commis-The sion for a ballet for La Scala. result was the very successful "Le due Gemelle," 1873, which was published by Ricordi. Next in order came the three-act piece "I Lituani," 1873, revised and again produced 10 years later as "Alduna." In 1875 his cantata for the reception of the remains of Donizetti and Mayr was performed in Bergamo. "I Mori di Valenza," said to have been composed 1878-79, was discovered in 1902 by the composer's son, but the last important work in chronological order was probably the hymn in memory of Garibaldi, 1882. B. Sept. 1, 1834, Paderno Fasolaro, Cremona; d. Jan. 16, 1886. Milan.

Poniatowski (Prince Joseph Michael Xavier Francis John) composed "Ruy Blas," "Malek Adel,"
"La Contessa," and other operas; sang ten., debut in the name part of his "Giovanni di Procida," La Pergola, Florence, 1838; made Senator by Napoleon III, whom he accom-panied in exile to England; nephew of the Prince P., who was Marechal of France under Napoleon I. B. Feb. 20, 1816, Rome; d. July 3, 1873, Chislehurst, Eng.

Pons (José) composed oratorios, church music; became chapelmaster at Gerona Cathedral. B. 1768, Gerona, Catalonia; d. 1818, Valentia.

Ponte, da (Lorenzo) wrote books for Mozart's "NOZZE DI FIGARO," "DON GIOVANNI" and "COSI FAN TUTTI" while Latin secre- London, 1859, by Chappell & Co. as tary to Emperor Joseph II, and poet a means of disposing of St. James

Delorme," Mar. 17, 1885, La Scala, Jewish parentage, but spent five Milan; became chapelmaster at Ber- years in the theological seminary of gamo, 1881. For 11 years ending 1854, Ceneda, until youthful escapades com-Ponchielli was a pupil of the Milan pelled his departure for Germany. Conservatory, and in 1856 his first On losing the Emperor's favour, he opera, "I promessi sposi," was given settled in London as poet and assistat Cremona. His next works were ant manager at the Italian opera, but a business venture soon involved him to such an extent that he was obliged to go to New York to avoid his creditors. He was interested in the operatic enterprises of Manuel Garcia and others, made several attempts to go into business in New York, Elizabeth, N. J., and Sunbury, Pa., with utter failure, but secured employment as teacher of Italian literature at the ballet "Clarina," 1873, "Il par- Columbia College. B. Mar. 10, 1749, latore eterno," 1873, a comedy, and Ceneda, Venice; d. Aug. 17, 1838, New York.

It. "Little bridge." Ponticello. Bridge of instrument of the viol family; BREAK in the voice.

Pontifical Choir. That of the SIS-TINE CHAPEL.

Pont-Neuf. Paris bridge on which ballads were sold; hence the ballads themselves.

Poogye. Hindoo nose-flute.

Poole (Elizabeth) sang mez. sop. in English operas, touring America. 1839; possessed large repertoire, and was an excellent actress, having been on the stage since childhood. B. April 5, 1820, London; d. Jan. 14, 1906, Langley, Bucks, Eng. Another singer named Poole is referred to under the caption DICKONS.

Popper (David) composed a 'cello concerto in B minor, a 'cello school in four volumes, string quartet, Op. 74, and many solos for 'cello; played 'cello with success in many tours of Europe; taught at the Budapest Conservatory from 1896; pupil of Goltermann at the Prague Conservatory, and in early life chamber virtuoso to Prince Hohenzollern, then soloist at the Vienna court opera. B. Prague, June 18, 1846; m. SOPHIE MEN-TER, 1872; divorced, 1886; add. Budapest.

Popular Concerts were founded in to the court theatre. Ponte was of Hall. At first there were miscellaneous programmes, then chamber music was given, and in 1903-4 they ceased instrumental piece. to exist.

Porpora (Niccolo Antonio) became the world's greatest singing master, numbering among his pupils CAFFARELLI, FARINELLI; composed 33 to 50 operas, six oratorios. masses, and church music, 12 sonatas for violin with figured bass, 12 cantatas for single voice, published in London, 1735; "six free fugues for clavichord," etc.; conducted the London Opera in opposition to Handel. Pupil of the Naples Conservatory Sta. Maria di Loreto, where he studied with Padre Gaetano and F. Mancini, Porpora's first work to be publicly performed was his opera, "Basilio, re di Oriente." Thereafter Porpora's restlessness led him to Rome, Venice, Vienna, Dresden, London, and again to Vienna and Venice. During one of his sojourns in Vienna he had the honour, albeit unwillingly at first, of teaching JOSEPH HAYDN. At other times he figured as director of the Venice Conservatory of "La Pieta," and of the "Ospedaletto," of the Naples Conservatory di San Onofrio and as chapelmaster of the Naples Cathedral and to the King of Poland. "Faramondo," "L'Imeneo," "Mitridate," and "Annibale" were the names of some of his most popular operas, which for years dominated the stage of every capital in Europe. B. Aug. 19, 1686, Naples; d. 1766 or 1767, Naples.

masses for the Santa Casa di Loreto, motets, introits, and madrigals, chapelmaster at Onesimo, Padua, Ravenna (where Cardinal della Rovere had established a boys' school at the Santa Casa), finally returning again to Padua. Pupil of Willaert at Venice, Porta entered the Order of St. Francis and devoted practically his whole 1530, Cremona; d. May 26, 1601, Padua.

B. about 1590, Monza; d. 1666, Milan. founded a conservatory at Vera Cruz,

Scotch term for lesson or Port.

Portamento. It. A gliding from one note to another; lifting the voice. Port de Voix. Fr. Harpsichord ornament.

Portando la Voce. It. Sustaining the voice, or gliding from one note to another.

Portative Organ. Portable organ, which might be caried in processions. Portato. It. Lengthened, sustained. Porter la Voix. Fr. PORTANDO.

Porter of Havre. Antonio Cagnoni's three-act opera buffa, known originally as "Papa Martin," to book by Ghislanzoni, was first performed Mar. 14, 1871, at Genoa. An English production by the Carl Rosa Company followed.

Porter (Samuel) composed services. anthems, chants; played organ Canterbury Cathedral; in boyhood chorister at St. Paul's and pupil of Dr. Greene. B. 1733, Norwich; d. Dec. 11, 1810, Canterbury. Rev. William James composed a service in D, anthems, chants. Son of SAMUEL.

Porter (Walter) composed madrigals, motets, and hymns; sang ten. Eng. Chapel Royal; master of choristers, Westminster Abbey, 1639. about 1595; d. 1659, London.

Portman (Richard) composed services, anthems, sang Eng. Chapel Royal; played organ Westminster Abbey, pupil of Orlando Gibbons. D. about 1656.

Portmann (Johann Gottlieb) Porta (Costanzo) composed 12 wrote on theory and counterpoint and taught; court singer and cantor at Darmstadt; pupil of the Dresden Kreuzschule. B. Dec. 4, 1739, Ober-Lichtenau, Saxony; d. Sept. 30, 1798, Darmstadt.

Portogallo (Marcos Antonio da Fonseca) composed the opera "La Speranza," Lisbon, 1807 (which contains a finale since adopted as the life to the music of the church. B. Portuguese national hymn), "Fernando nel Messico," composed for Mrs. Billington, Rome, 1798; conducted Porta, della (Francesco) com- and managed the San Carlos Theatre, posed psalms, motets, ricercari, villa- Lisbon, and from 1810 music at the nelle; chapelmaster of Milan churches. court of the Emperor of Brazil;

Brazil. Pupil of Borzelli and Orao, 13, 1839, at the Paris Opéra Comique Lisbon, he accompanied Borzelli to as "Le Postillon de Longjumeau," Cinese," Turin, 1788. next 12 years, except for a flying visit operas for the various Italian theatres, including "Demofoonte," Milan, 1794, "Alceste," and "Le Nozze di Figaro," Venice, 1799. In all he composed 40 operas, 18 masses and other church music, and many farces and burlettas. B. Mar. 24, 1762, Lisbon; d. Feb. 7, 1830, Rio de Janeiro. Simao composed church music; became associated with his brother MARCOS ANTONIO at the court of

Posato. It. Quietly.

Posaune. Ger. TROMBONE; reed organ stop of eight ft. pipes on the manuals and 16 ft. or 32 ft. on the pedals.

Posément. Fr. Sedately, gravely.

Positif. Fr. Positive.

Position. Change of the position of the hand in fingering a stringed instrument. There are 11 Positions or When the Shifts on the violin. ground-note of a chord is in its bass, the chord is said to be in its original position.

SHIFT. Fr.Position. Positiv. Ger. Positive.

Positive Organ. Choir or stationary organ.

Possibile. It. Possible.

Posth. Abbreviation of POSTHU-MOUS.

Post-Horn. Metal horn without valves formerly used for signalling on mail coaches; music in imitation of the posthorn.

Posthumous. A work published after the death of its author, whether

in music or literature.

Postillion of Longjumeau. Adolphe Charles Adam's three-act comic opera, to book by De Leuven and Brunswick, was first performed Oct.

Madrid and became accompanist at but speedily became popular in Engthe opera at 20, then visited Italy lish versions in England and Ameras the protege of the Portuguese am- ica. Chapelou, the postillion, has just bassador to Spain, where he became been married to the village belle, known as Portogallo, "Portugal," on Madeleine. Marquis de Courcy, manthe performance of his opera, "L'Eroe ager of the Paris Opera, is compelled During the to stop at Longjumeau until Bijou. the wheelwright, can repair his carto Portugal, when he was made royal riage. He hears Chapelou sing, offers chapelmaster, he was busy with him a place in his company, and Chapelou, unable to resist the temptation of a career in opera, accepts, and after telling Bijou to explain to Madeleine that he will be absent for a short time, goes to Paris with the Marquis. The second act takes place in Paris. Chapelou has become a famous tenor as St. Phar, and Bijou has developed into a leading bass as Alcindor. Meantime, Madeleine, having inherited a large fortune, has assumed the name of Mme. de la Tour and made the conquest of society in the French capital. The Marquis, deeply in love with Madeleine, brings his company to rehearse at her château. St. Phar professes to have a cold until he learns that he is to sing for Mme. de la Tour, with whom he also is in love, then he does his best. Later he proposes marriage to Mme. de la Tour, but, being afraid to commit bigamy, arranges with Boudon, the chorus leader, to assume the rôle of priest. The Marquis, who has overheard St. Phar's plans, reveals them to Mme. de la Tour, who thereupon substitutes a real priest for Boudon. The Marquis thereupon lays an information against St. Phar, who is informed that he has actually committed bigamy, and expects to be hanged for his crime. Mme. de la Tour adds to his anguish, when they are alone together in a dark room, by singing first as Madeleine, and then as Mme. de la Tour. In the end, however, she forgives her husband, and the play ends happily.

Postludium. L. Postlude, the voluntary or piece played at the conclusion of a service.

Portée. Fr. Stave.

Pothier (Dom Joseph) was ap-

pointed by Pope Pius X, 1904, Presi- biographical books on composers; prepublish a new revision of the music of the Roman Catholic liturgy, of which became editor of "Le Ménestrel," Sanctis," Solesmes, 1885; "Processionale Monasticum," Solesmes, 1888-93; "Liber Antiphonarius," Solesmes, rille. 1891; "Liber Responsorialis," Solesmes; 1895, "Variae Preces de Mysteriis et Festis," Solesmes, 1888 to 1901; "Cantus Mariales," Paris, 1903-6; wrote articles for "Revue du Chant Gregorien" from 1892; began the publication of "Paleographie Prior of Solesmes. In 1859 he as-Abbey of Solesmes, became sub-prior, 1862, professor of theology, 1866, prior of St. Wandrille, Seine Inferiure, 1895, and in 1898, Abbot of St. Wandrille, Dongelberg, Belgium. B. Dec. 7, 1835, Bouzemont, Loire et Cher; add. Dongelberg.

Potpourri. Fr. Medley; fantasia

on popular airs.

Pott (August) composed two sonatas and concertos and other violin pieces; concertmeister at Oldenburg and later chapelmaster; violin pupil with his brother William, issuing the of Spohr. B. Nordheim, Hanover, Nov. famous "Irish Melodies" for which 7, 1806; d. Aug. 27, 1883, Graz.

Potter (Philip Cipriani Hambly) composed two books of 24 piano studies which are still useful, nine symphonies, and much once popular piano music; taught piano, Royal Academy of Music, London; played piano and conducted Madrigal Society, 1855-70; became principal Royal Academy of Music, 1832; pupil of his father, a piano teacher; debut at seven, later pupil of Attwood, Callcott, and Crotch and of Förster in d. Sept. 26, 1871, London.

dent of the Commission to edit and pared an extensive supplement to the "Biographie Universelle" of Fétis; the Liber Gradualis, Kyriale, and 1885; wrote criticisms; chevalier of Commune Sanctorum have already the Crown of Italy; pupil of the appeared; wrote "Les Melodies Gre-Paris Conservatoire, and in early life goriennes," Tournai, 1880; "Liber conductor, Théatre Beaumarchais, and Gradualis," Tournai, 1883, Solesmes, violinist, Musard's Orchestra. B. 1895; "Hymni de Tempore et de Chateauroux, Aug. 6, 1834; add. Paris.

Poule. Fr. Movement of the quad-

Poussé. Fr. Upstroke of the bow.

Powell (Maud) was the first American woman to become a successful concert violinist, debut in London, 1883, later with the principal European and American orchestras, Musicale," Solesmes, 1889, carried on toured Germany with the New York by his pupil, Dom André Mocquereau, Arion Society, 1892, and as soloist with Sousa's band; pupil of William Lewis, sumed the Benedictine habit in the Chicago, SCHRADIECK at Leipsic, DANCLA in Paris, and JOACHIM in Berlin. B. 1868, Peru, Ill.; add. New York.

> Powell (Samuel) published music in Dublin from 1731. D. about

1773.

Powell (Walter) sang counter ten. in Oxford under Handel; chorister, then clerk, Magdalen College. B. 1697, Oxford; d. Nov. 6, 1744, Oxford.

Power (James) published music in Dublin and London in partnership THOMAS MOORE wrote the words. The "Letters of Thomas Moore to his Music-publisher James Power," were published in New York, 1854. B. 1766, Galway, Ireland; d. Aug. 26, 1836, London.

Power (Lionel) composed church music, wrote on theory, England, 15th

century.

Poznanski (Barrett Isaac) wrote "Violine und Bogen" with illustrations of Positions; composed violin and piano duets; played violin in Vienna, where he was advised by Charleston; settled in Paris on out-Beethoven. B. Oct. 2, 1792, London; break of Civil War; made American concert tour, 1866; became director Pougin (Arthur) wrote a Life of Illinois Conservatory; settled in Lon-Verdi and many other critical and don, 1879; pupil of Vieuxtemps. B.

Dec. 11, 1840, Charleston, W. Va.; June 24, 1896, London.

PP. Abbreviation of PIANISSIMO. Praenestinus. L. PALESTRINA. Praetorius. The Latin version of the German Schultze, borne as a surname by many early German musicians, and meaning "head man" of the community or practor.

Praetorius (Bartholomaeus) composed five-part pavans and galliards.

Berlin, 1616.

Praetorius (Godescalchus) published "Melodiae Scholasticae," Magdeburg, 1557, in the preparation of which he was aided by Martin Agricola; taught philosophy, Wittenberg University. B. Mar. 28, 1524,

Salzwedel; d. July 8, 1573.

Praetorius (Hieronymus) composed masses, motets, and other church music which he published complete in five volumes, 1622-25, showing remarkable contrapuntal skill, most of the compositions being in five to 20 parts with basso continuo; played organ at St. James's Church, Hamburg; pupil and successor of his father Jacob Schultze or Praetorius. B. Aug. 10, 1560, Hamburg; d. Jan. 27, 1629, Hamburg. Jacob composed gave lecture-recitals; played piano; motets; played organ St. Peter's Church, Hamburg; pupil of his father HIERONYMUS and of Sweelinck. B. Feb. 8, 1586, Hamburg; d. Oct. 22, 1651, Hamburg.

Praetorius (Michael) composed "Polyhymnia" to Latin and German words in 15 volumes and "Musae Sionae," five volumes of Latin and 11 volumes of German sacred compositions and "Musa Aonia," nine volumes of secular works; wrote a monumental work entitled "Syntagma Musicum," etc., Wittenberg, 1615, in three volumes, which gives a general survey of musical science (except Counterpoint, which was to have been treated in a 4th volume), descriptions of existing inof the Madrigal and Musical Art socie- Vorsaenger. At first chapelmaster to the

d. vice of the Duke of Brunswick, 1604, as organist, then became chapelmaster and secretary and finally became Prior of the Ringelheim Monastery, Goslar. B. Feb. 15, 1571, Kreuzberg, Thuringia; d. Feb. 15, 1621, Wolfenbüttel.

(Ferdinand Christian Präger Wilhelm) composed the overture "Abellino," the symphonic prelude Manfred"; wrote "Wagner as I Knew Him," 1885; played piano; taught in London. B. Jan. 22, 1815, Leipsic; d. Sept. 2, 1891, London.

Pralltriller. Ger. Short shake or TRILL.

Pratt (John) composed church music; edited collection of anthems as "Psalmodia Cantabrigiensis," 1820; played organ University of Cambridge. B. 1772, Cambridge; d. Mar. 9, 1855. Cambridge.

Pratt (Silas Gamaliel) composed the lyric opera "Lucille," Chicago, 1887; "Zenobia," Chicago, 1882; the cantata with orchestra "The Last Inca," two symphonies, orchestral suites, "Columbus" cantata, "Anniversary Overture"; helped organize Chicago Apollo Club, 1871; taught Metropolitan Conservatory, New York; pupil of Bendel, Kullak, Wuerst, and Kiel. B. Aug. 4, 1846, Addison, Vt.; add. New York.

Pratten (Robert Sidney) com-posed for and played flute. B. Jan. 23, I824, Bristol; d. Feb. 10, 1868, Ramsgate, Eng.

Preambulum. PRELUDIUM.

Pré aux Clercs. Louis Joseph Ferdinand Hérold's three-act opéra comique, to book by Planard, was first performed, Dec. 15, 1832, at the Paris Opéra Comique. The 1000th performance was given Oct. 10, 1871.

Precentor. An important officer in Collegiate ancient Cathedral and churches, where he formerly ranked next the Dean in authority, although struments, history of music, etc. Since primarily only the first of the singers. the revival of interest in contraputal The Precentor was variously known as music, the works of Praetorius are Cantor, Caput Scholæ, Primicerio, not infrequently featured at concerts Prechantre, or Grand Chantre, and

Preciosa. Carl Maria von Weber's Duke of Luneburg, he entered the ser- overture and music to P. A. Wolff's play was first performed Mar. 14, songs; wrote "Hand Gymnastics," 1821, at the Berlin Royal Opera a Novello Primer; played organ, ormaiden Preciosa, stolen by Gypsies certs; taught piano, Guildhall School in childhood, her final restoration to of Music; pupil Royal Academy of her mother, and marriage to her noble Music. B. July 6, 1842, Paslow Hall, and faithful lover, Alonzo. Weber Ongar; d. July 15, 1895, London. said that some of the Gypsy music was genuine. A chorus of Gypsies ville's one-act opera, to book by Guy and the overture are still performed.

Precipitatamente. It. With pre-

cipitation, impetuousness.

Precipitato. It. Precipitate, hurried. Precipitazione, con, Precipitoso. Impetuously, with precipitation.

Precipité. Fr.PRECIPITATA-

MENTE.

Precisione, con. It. With preci- out preparation.

Predieri (Luc' Antonio) composed operas, oratorios, performed at the court of Emperor Charles VI, whom he served as vice chapelmaster ing on. and chapelmaster, 1739-51; chapelmaster of Bologna Cathedral and president of the Filarmonica, 1723. B. Sept. 13, 1688, Bologna; d. about 1770, Bologna.

Preface. Anaphora.

PRECENTOR. Prefectus Chori.

Preghiera. It. Prayer.

Preindl (Joseph) composed church music; wrote "Wiener Tonschule" (Posth.), 1827, Vienna, a treatise on theory; played organ; chapelmaster St. Stephen's Cathedral, Vienna; pupil of Aibrechtsberger. B. Marbach lated text books, etc.; and conducted on Danube, Jan. 30, 1756; d. Oct. 26, 1823, Vienna.

Prelleur (Peter) composed the interlude, "Philemon and Baucis," 15 hymn tunes; wrote a musical dictionary, history, and instruction books; organist at St. Albans, London, 1728.

D. about 1758.

Franz Liszt's third Preludes. symphonic poem was first performed Feb. 23, 1854, at Weimar.

It. Prelude or PRE-Preludio.

LUDIUM.

Preludium. L. Prelude, introductory movement, or voluntary.

time; Dessus, first treble.

posed the cantata "Linda," anthems, in 1850, Novello purchased the larger

The story deals with the ganized "two penny" popular con-

Prentice Pillar. Reginald Somer-Eden, was first performed Sept. 24, 1897, at Her Majesty's Theatre, Lon-

don.

A dissonant note Preparation. was formerly introduced in a concordant combination as Preparation for a discord. Ultra modern composers frequently employ dissonances with-

Preparazione. It. Preparation.

Presa. Character to indicate the entry of voices in a canon.

Pressante. It. Pressing or hurry-

Pressenda (Johannes Franciscus) made violins in Turin dated from 1820, still highly valued by Italian musicians; pupil of Storioni, Cremona. B. Jan. 6, 1777, Lequio-Berria, Alba; d. Sept. 11, 1854, Turin.

Presser (Theodore) founded "The Etude," Philadelphia, 1883, of which he was editor and publisher in 1908; 25th anniversary celebration described in "The Etude," Jan., 1908; com-posed instructive piano pieces; transgeneral music publishing and merchandise business. B. July 3, 1848, Pittsburgh, Pa.; add. Philadelphia.

Pressiren. Ger. To increase the

time.

Prestamente. It. Hurriedly. Organ open diapason, Prestant. 16 ft. or 8 ft. length.

It.With ra-Prestezza, con.

pidity.

Prestissimo. It. Very quickly. It. Fast; Assai, very Presto. fast.

Preston (John) made musical instruments in London, 1774, and two Premiere. Fr. "First," as Fois, years later added a publishing business. About 1800 he was succeeded Prentice (Thomas Ridley) com- in business by his son THOMAS, and part of the stock, and "Preston & Glazounov, and first performed Oct. Son," as the house was then called, 23, 1890, at the St. Petersburg Im-

ceased to exist.

Prévost (Eugène Prosper) composed "Esmeralda" and other dramatic works, "L'Illustre Gaspard," Paris Opera Comique, Feb 11, 1863; became conductor of the New Orleans French opera from 1838 and taught French translation. with success until the outbreak of the and directed the Champs Elysées concerts; pupil of the Paris Conservatoire, where he won the prix de Rome, 1831, with his cantata "Bianca Capello." B. Aug. 23, 1809, Paris; m. Eleonore Colon; d. Aug. 30. 1872. New Orleans.

Preyer (Gottfried) composed the oratorio "Noah," a symphony, masses, three volumes of "Hymns for the Orthodox Greek Church," Vienna, 1847; taught harmony and counterpoint, Vienna Conservatory; chapelmaster at St. Stephen's and vice chapelmaster to the court; pupil of Sechter; played organ. B. Mar. 15, 1807, Hausbrunn, Lower Austria; d.

May 9, 1901, Vienna.

Prick Song. Obsolete term for written as opposed to extempore mu-

Priestnall (John) made violins, violas, 'cellos, and doublebasses in London from 1870. B. 1819, Saddleworth, near Oldham; d. Jan. 18, 1899, Rochdale.

Prima or Primo. It. "First," as Buffa, chief comic actress; Donna, chief woman singer; Viola, first viola; Violin, first violin; Basso, first bass.

Primacerius. L. CANTOR or

PRECENTOR.

Primavera (Giovanni Leonardo) composed masses, Neapolitan canzoni, madrigals; chapelmaster to the Governor of Milan, 1573. B. Barletta, Naples; d. after 1590.

Prime. First service of the HO-RAE CANONICAE; lowest of two notes forming an interval; Tonic or Generator; first Partial Tone.

completed by Rimsky-Korsakov and 1507.

perial Opera.

Princesse d'Auberge. Blockx's three-act lyric drama, to book by Nestor de Tiere, was first performed in Brussels, 1896, as "Herberg Prinses." Gustave Lagye made the

Sir Arthur Sulli-Princess Ida. Civil War, when he settled in Paris van's two-act comic opera, to book by W. S. Gilbert, being a "perversion" of Tennyson's "Princess," was first performed Jan. 5, 1884, at the Savoy Theatre, London.

> Princess of Kensington. Edward German's two-act comic opera, to book by Basil Hood, was first performed Jan. 22, 1903, at the Savoy Theatre, London.

> **Principal.** Subject of FUGUE; open diapason organ stop; an open metal organ stop, an octave above

open diapason; chief.

Principale. It. Principal.

Principalis. L. The Hypate of GREEK MUSIC.

Principalis Extenta. L. The Lichanos Hypaton of GREEK MUSIC. Principal Theme. Chief subject

of a movement in sonata FORM as opposed to a subordinate theme.

Pring (Jacob Cubitt) composed glees, anthems, harpsichord pieces; played organ. B. Lewisham, 1771; d. 1799, London. Joseph composed "Twenty Anthems," published 1805; played organ, Bangor Cathedral; Dr. Mus., Oxford. B. Jan. 15, 1776, Kensington; brother of JACOB CUBITT; d. Feb. 13, 1842, Bangor. played organ at Oxford. B. 1777. London; brother of JACOB CUBITT; d. 1799, Oxford.

Printing. Music is printed either from movable types, first employed for that purpose by Ottaviano PETRUCCI, by the lithographic process, from plates engraved on copper or punched in pewter, or from photogravures.

Prioris (Johannes) composed church music and chansons; became Prince Igor. Alexander Borodin's organist of St. Peter's, Rome, 1490; four-act opera to his own book was chapelmaster to Louis XII of France, 517

TROYENS, by Berlioz.

Proasma. Introduction, prelude, or short symphony.

Probe. Ger. Rehearsal.

Proceleusmaticus. Metrical foot consisting of four short syllables or

two pyrrhics.

Proch (Heinrich) composed the comic opera "Ring und Maske," 1844; "Das Alpenhorn," and other popular lieder: chapelmaster of the Vienna court theatre from 1840. B. July 22, 1809, Vienna; d. Dec. 18, 1878, Vienna.

Prodigal Son. Sir Arthur Sullivan's oratorio was first performed 1869, at the Worcester Festival.

Profius (Ambrosius) wrote on singing, attacking Solmisation; published collections of music; played organ, Breslau Elizabethkirche, 1633. B. Breslau, Feb. 12, 1589; d. Dec. 27, 1661.

Programme or Program.

of works to be performed.

professes to give a definite descrip- land, 1534, follows historical lines tion of moods or events. There is more closely than is usually the case an unfortunate tendency on the part in opera. John of Leyden is to be of all commentators to enlarge upon married to Bertha, an orphan girl whatever suggestion the creator of a who is vassal to Count Oberthal. work has given of its inner meaning, first act reveals John and his mother, whether in music, painting, or statu-Fides, at Dordrecht, at a time when the ary, to progress from the subjective Anabaptists are inciting the peasants to the objective, from the abstract to to attack Oberthal's castle. Oberthe concrete. tendency is due the lack of apprecia- three Anabaptist leaders, a former sertion and understanding of absolute vant, discharged for thieving, and demusic by the multitude, certain mod- nounces him to the mob, which speedern composers have endeavored to ily loses its enthusiasm. Bertha and manufacture music of descriptive intensity equal that of the printed girl's marriage, but he is struck with word, to embody street noises and the her beauty, and has her dragged into cries of the nursery in the larger his castle, with Fides, as her attendsymphonic form. Under the caption ant. The next act takes place at Ley-PASTORAL SYMPHONY found some account of the highest inn kept by John and his mother, are type of Programme Music, and of the impressed with John's resemblance to absurdities to which it led, despite the picture of David in Munster Cathethe plainly expressed purpose of the dral, and on learning that he is brave, composer.

note or from chord to chord.

Abbé Vogler's invention for produc- riage with Bertha. His betrothed.

Prise de Troie. Part one of "Les ing Crescendo and Diminuendo effects on the organ.

> Prolatio. In Mensurable Music. the subdivision of a semibreve into minims; in Great or Perfect Prolation there were three minims to the semibreve; in the Lesser or Imperfect. there were but two.

> Prometheus. Ludwig van Beethoven's only ballet, to plot by Vigano, "Die Geschöpfe des Prometheus," was first performed Mar. 28, 1801, in the Vienna court theatre. There are 16 numbers, exclusive of the overture and introduction.

Promptement. Fr. Quickly.

Prontamente. It. Quickly, readily.

Pronto. It. Quick, ready.

Prope Media. L. The Paramese in GREEK MUSIC.

Proper Chant. Obsolete name for

the key C major. Prophète. Giacomo Meyerbeer's List five-act opera, to book by Scribe, was first performed April 16, 1849, at the Programme Music is that which Paris Opera. The story, laid in Hol-Realizing that this thal recognized in Giona one of the Fides ask Oberthal's consent to the will be den. The Anabaptists come to the a visionary with some knowledge Progression. Motion from note to of Scriptures, hail him as their leader. John prefers to keep his inn Progression Schweller. Ger. and looks forward to a happy mar-

meantime, has escaped from Oberthal, try, Bertha is overcome with horror, then leads a successful assault on heard in concert. the city. The fourth act takes place shifts to the Cathedral, where John pertripartiensquartas to express the is to be crowned Emperor of Germany. As the coronation procession from being a branch of applied mathemarches by, Fides recognizes John, and matics that only in matters of Scale calls to him. The leaders of the Anabaptists tell him if he acknowledges his mother, they will kill her, and to save her, he declares she is insane. Fides is then led off to prison. The last act takes place in the Prison of the first note was sung as a breve. Münster. The three Anabaptists have heard that the imperial forces are Gradual and the Gospel in the Roman closing in upon Münster, and agree to buy their safety by sacrificing their puppet, who has just been crowned, to the true Emperor. Fides is brought in, and John comes to beg her forgiveness. This she readily grants, ter A in the Greater Perfect system but demands that he renounce his of GREEK MUSIC. power. An officer who is faithful to

found her way to the inn, and is and kills herself. John sends his placed in hiding, while Oberthal and mother to a place of safety, and prehis soldiers, who have hastened in pares to die with his enemies. The pursuit, enter, and threaten that, unscene changes to the Banquet Hall. As less John gives up the girl, his mother the three Anabaptists rush in, leading shall be killed. John in his agony the hostile troops in order to imsurrenders Bertha. Again the Ana- prison John, he fires a mine which baptists offer to make him their blows up the palace, and all die toleader, and this time, John, who has gether. At the last moment, Fides visions of revenge, accepts. The third enters, to forgive, then perishes with act represents the camp of the Ana- her son. The original cast included baptists, near Munster. Skaters come Mme. Viardot Garcia as Fides, con., across a frozen lake, bring food, and a and Roger, as the Prophet, ten. The charming ballet ensues. Oberthal is great aria for Fides, "Ah! mon fils" taken prisoner, but on learning that or "O figlio mio," occurs in the second Bertha has escaped dishonour and is act. The ballet, the famous Coronain Münster, John determines that his tion March, and the Prophet's drink-prisoner shall be held until Bertha ing song, "Bevian e intormo," are herself can pass judgment upon him, among the Meyerbeer pieces most often

Proportion. The relation of numin Münster, now ruled by the Anabap- bers to each other, not only in the tists. Bertha, disguised as a pilgrim, matter of intervals, but also as a meets Fides, attired as a beggar. means of determining the length of Fides believes that John has been notes, was an important subject with murdered by the Prophet, not know- mediæval theorists, who interlarded ing that her son is the Prophet him- their works with such pretty words as self, and Bertha swears to kill the Triplasuperbipartiensquintas to ex-Prophet to avenge John. The scene press the ratio 17.5, and Subtriplasuratio 4.15. Modern music is so far and Temperament is there occasion to call in the services of the professed mathematician.

Proposta. It. Subject of FUGUE. Proprietas. L. Ligature, of which

Prosa. Hymn sung between the Catholic liturgy.

Prosae Sequentiae. L. PROSA. Prosarium. L. Book of Prosae. Prose. PROSA.

Proslambanomenos. Gr. The let-

Proske (Karl) collected church John informs him the city has been music in Italy, much of which he pub-betrayed to the enemy, and brings lished as "Musica Divina"; was or-in Bertha, who is charged with having dained priest, 1826, and became canon attempted to fire the palace. On recog- and chapelmaster of Ratisbon Cathenizing in her lover the bloodthirsty dral, to which he willed his valuable Prophet who has ravaged the coun-collection. B. Gröbing, Upper Silesia, Feb. 11, 1794; d. Dec. 20, 1861.

Prout (Dr. Ebenezer) wrote valuable primers on theory; composed three symphonies, an organ concerto, a requiem, Psalm exxvi for soli, chorus, and orchestra, services, anthems; wrote criticism, edited music publi-Music and Guildhall School of Music; became professor of music, Dublin University, 1894; pupil of Charles Salaman. B. Mar. 1, 1835, Oundle, Northamptonshire; died December 5, 1909.

Provencales. TROUBADOURS.

Pruckner (Dionys) taught piano at Stuttgart Conservatory; court pianist; pupil of Liszt. B. May 12, 1834, Munich; d. Dec. 1, 1896, Heidelberg.

Prudent (Emile) composed the concerto-symphonie "Les trois Rêves" and several once popular piano pieces; played piano; pupil Paris Conservatoire. B. April 3, 1817, Angoulême; d. May 14, 1863.

Prume (François Hubert) compupil and at 17 professor at Liege composed a requiem in his honour. Conservatory. B. June 3, 1816, Stave-Puccini (Giacomo) composed

Psallettes. MAITRISES.

a string," and hence harp-song.

Psalm-Melodicon. ment for imitating orchestral effects Lyra.

Psalmistae. Churchmen appointed to sing such of the Cantus Ambrosianus as would have been marred in congregational singing.

Psalmody. The practice of psalm singing and the rules by which this

is governed.

Psalterium. L. Psalter or colleccations; taught Royal Academy of tion of the Psalms with the music

Psaltery. NEBEL.

Psaltriae. L. Women employed to sing and play at banquets.

Puccini (Giacomo) founded a family of Italian musicians which culminated in his namesake and greatgreat-grandson, the popular operatic composer; composed church music; became chapelmaster to the Republic of Lucca; pupil of Padre Martini and teacher of Guglielmi. B. 1712. Antonio composed operas, church music; wrote on theory; succeeded his father GIACOMO as chapelmaster at Lucca. B. 1747. Domenico composed operas and church music; pupil of his father ANTONIO. B. 1771; d. 1815. Michele composed posed "La Mélancolie" and other church music, operas; pupil of Mersalon pieces for violin; played violin; candante. B. 1813; d. 1864. Pacini

Puccini (Giacomo) composed the lot, near Liège; d. July 14, 1849, operas "MANON LESCAUT," "La Stavelot. BOHÈME," "La TOSCA," "MAD-Prumier (Antoine) composed AME BUTTERFLY"; ranked with about 100 works for harp; played the most popular and gifted of the harp, Paris Opéra Comique; taught, "Young Italian" school. Son of Paris Conservatoire, where he had MICHELE Puccini, he received his been a pupil. B. July 2, 1794, Paris; first musical instruction from Anged. Jan. 21, 1868. Ange Conrad loni in his native city, Lucca; and played and composed for harp; pupil then entered the Milan Conservatory of his father ANTOINE. B. Jan. 5, as a pensioner of Queen Margherita 1820, Paris; d. April 3, 1884, Paris. of Italy, where he studied under A. Ponchielli. His Sinfonia-Capriccio for Psalm. Songs of worship attrib- orchestra was so well received that uted to David, and inherited by the Ponchielli suggested he try "Le orchestra was so well received that Christian churches from the earlier VILLI," for which Fontana had writ-Temple service of the Jews. The word ten a libretto. This was performed is from the Greek, meaning "to pluck May 31, 1884, at the Teatro dal Verme, Milan, and after revision and elabora-Wind instru- tion into two acts, at La Scala, Jan. 24, 1885. His "Edgar," likewise to invented, 1828, by Schuhmacher Wein- book by Fontana, and based on de rich. An improvement, 1832, by Leo Musset's "La Coupe et les Lèvres," Schmidt, was known as the Apollo- was first performed, April 21, 1889, at La Scala, but proved a failure. Then

followed the highly successful works sitions were: "La Resurrection de Torre del Lago, Italy.

Puccitta (Vincenzo) composed 10 Gens." B. June 23, 1852, Paris; add. volumes of songs, published by Paris. Ricordi, Milan; 23 operas, of which Pulpitum. L. Stage of the Classic "I due Prigionieri," the first, was pro-duced at Rome, 1801; conducted Pulsatile. Na operas in Lisbon, London, and in Paris SION INSTRUMENTS. during Mme. Catalani's management of the Italian opera; pupil of Fenaroli and Sala. B. 1778, Civita Vecchia; d. Dec. 20, 1861, Milan.

Puget (Loisa) composed the oneact opera "Le mauvais Oeil," Opéra Comique, Oct. 1, 1836; the operetta "La Veilleuse," Gymnase, Sept. 27, 1869; songs once highly popular to words by G. Lemoine; pupil of notes. Adolphe Adam. B. 1810, Paris; m. Lemoine, 1842; retired after 1869.

Pugnani (Gaetano) composed three sets of violin sonatas, 12 symphonies, chamber music; conducted, taught, played violin; pupil of Corelli and Tartini. B. Nov. 27, 1731, Turin; d. June 15, 1798, Turin.

Pugno (Stephane Raoul) composed operas and oratorios; played piano, touring Europe and America with distinguished success in concerts and recitals; was piano professor, Lucca; d. April 19, 1827.

Paris Conservatoire, 1896 to 1901, Purcell (Henry, "the Elder") where as pupil he had won first prizes sang in Eng. Chapel Royal on its refor piano, harmony, solfège, and played organ at the Church of St. became the father of the greatest of Eugène; became chorusmaster at the English composers. D. Aug. 11, 1664. Theatre Ventadour, 1874, and from Thomas sang Eng. Chapel Royal from 1892 to 1896 was professor of har- 1660; became lay vicar, Westminmony at the Conservatoire. Besides ster Abbev, 1661; composer and musihis songs, piano sonata, and the piano cian to the king, 1662; composed a

mentioned at the beginning of this Lazare," oratorio, 1879; the fairy article. In 1907 Puccini visited the opera, "La Fée Cocotte," the ballet, United States to aid in the production of his "Manon Lescaut" at the opera, "Ninetta," 1882; the five-act Metropolitan Opera House, and while ballet, "Viviane," 1886; the three-act there visited the theatres in the hope opera bouffe, "Le Sosie," 1887, the of finding some suitable American sub- three-act comic opera, "Le Valet de ject for an opera. His choice fell on Cœur," 1888; "Le Retour d'Ulysse," "The Girl of the Golden West." A 1889, the four-act opera "La Vocation libretto was provided on this subject de Marius," 1890; "La petite Poucette." by Zangarini, and in the spring of 1891; "La Danseuse de Corde." a 1908 Puccini had begun work, promis- three-act pantomime, 1892; "Pour le ing to complete it for the season of Drapeau," 1895; "Le Chevalier aux 1908-9. B. June 22, 1858, Lucca; add. Fleurs" (with Messager), a ballet, 1897; "Melusine" and "Les Pauvres

Name for PERCUS-

Pulsator Organorum. L. Term for organ player at a time when the action of the instrument was so heavy that the keys had to be struck with the fist or even depressed with the elbows.

Punctus. L. DOT or point. Punkt. Ger. DOT.

Punktirte Noten. Ger.Dotted

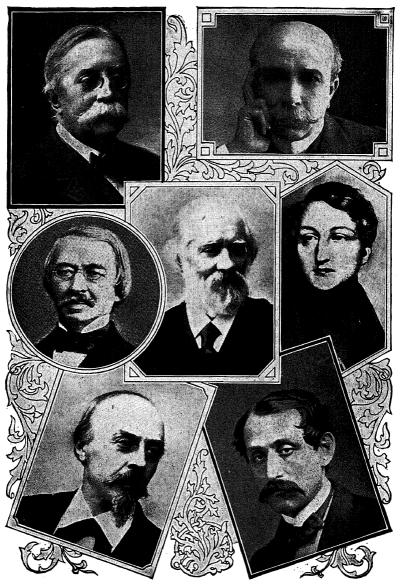
Punta. It. Point, as Colla Punta dell' Arco, "with the point of the bow."

Puntato. It. Detached, pointed. staccato.

Pupitre. Fr. PULPITUM. Puppo (Giuseppe) composed three

violin concertos and other violin pieces; played violin, accumulating a large fortune in tours of Europe, but died in poverty; pupil of the Naples Conservatory. B. June 12, 1749,

establishment, 1660; played in the From 1872 to 1892, Pugno King's Band of Music from 1663; pieces, "Les Nuits," his chief compo- burial chant; brother of HENRY,



WILLIAM MASON
THEODOR KULLAK THEODOR LESCHETIZKY
HANS VON BÜLOW

ISIDOR PHILIPP
SIGISMUND THALBERG
LOUIS M GOTTSCHALK

"THE ELDER." D. July 31, 1682. loft of Westminster Abbey at the Daniel composed music to plays by coronation of William and Mary, and Cibber, D'Urfey, Farquhar, etc., six these he was obliged to refund. 1690 anthems, six cantatas, sonatas for flute and violin, organ and harpsichord settings of the Psalms; played the song "What shall I do to show organ. B. about 1660; youngest son how much I love her" has not yet of HENRY, "THE ELDER"; d. 1717. London.

Purcell (Henry) composed the opera "Dioclesian," adapted by Betterthe Eng. Chapel Royal, and when his voice broke, studied organ and composition with John Blow. For 12 years from 1676 he was a copyist at West-Charles II, "Welcome Vicegerent," the Chapel Royal, and in 1683 published his "Sonnatas of III Parts," two violins and organ or harpsichord, and began to style himself "composer in ordinary to his most Sacred Majesty." for the coronation of James II. The 1863, when the club dissolved. "Elegy on John Playford," and the

saw the performance of "Dioclesian," which was not successful, although lost favour. In 1691 he composed "King Arthur" to Dryden's book, and in 1694 the anthem "Thou knowest. Lord, the secrets of our hearts," for ton from Beaumont and Fletcher's the funeral of Queen Mary. From 1695 "Prophetess," music to some 35 plays, date two elegies to the Queen, music much incidental music published for Howard and Dryden's "Indian (Posth.), 1697, as "a collection of Queen" and, in all probability, music Ayres Composed for the Theatre and to Shadwell's operatic version of "The upon other Occasions," church music; Tempest." Handel, who borrowed ranked as the greatest of composers of many passages from Purcell, as well English birth. Son of Henry Purcell, as his broad treatment of the massed "the Elder," who died while he was chorus, soon caused the Englishman to still a child, he became a chorister in be forgotten, his music fell into neglect, and it is not yet possible to give anything like a complete catalogue. Novello published four vols. of "Purcell's Sacred Music." Besides the minster Abbey, during which time he collection of theatre music above recomposed some anthems, a song pub- ferred to, a number of his songs are lished, 1677, in "Playford's Choice contained in "Orpheus Britannicus," Ayres," and an elegy on the death of in two books, 1697 and 1702. Of songs, Matthew Locke, which appeared in the duets, trios, and catches, he composed same collection. In 1680 Purcell sucmore than 200, and the plays for ceeded his master, Blow, who seems which he composed incidental music to have been deposed, as organist at include, in addition to those men-Westminster Abbey. "Fantazias" for tioned, "The Knight of Malta," "The strings, composed about this time, show Indian Emperor," "The Fairy Queen," the influence of Orlando Gibbons. "Aurung-Zebe," "The Fatal Mar-From this year date the first of his riage," "Don Quixote," "Timon of dramatic pieces, music to "Theodosius, Athens," "Oroonoko," etc. B. 1658 or and the Virtuous Wife," his Ode to 1659, London; d. Nov. 21, 1695. Edward became organist of St. Marand doubtless some church music. In garet's Church, Westminster. B. 1689; 1682 he succeeded Lowe as organist of son of the great HENRY; d. July 1. 1740, London. Edward Henry played organ in London churches: in bovhood, chorister, Eng. Chapel Royal. Son of EDWARD; d. about 1770.

Purcell Club was organized in "My heart is inditing," one of his London, 1836, and gave two concerts best anthems, was probably composed of Purcell's music annually until

Purcell Commemoration was held birthday ode, "Sound the Trumpets," in London, Jan. 30, 1858, in celebradate from 1687. 1689 was memorable tion of the composer's 200th anniveras being the year of Purcell's only sary. In 1895 the bicentenary of the serious financial trouble. He had accomposer's death was honoured by the cepted fees for admission to the organ Royal Academy of Music. London, and

mingham Festival, 1897.

London, 1876, for the purpose of isat the head of the committee.

Folkestone; d. April 23, 1885, London.

songs in London, 1838-55.

Purday (Zenas Trivett) published music in London, 1831-60. Son of the "Star teco ognor," Arturo and Elvira; Purday who published music as Pur- "Ella è tremante," Arturo. day & Button, in partnership with S. J. Button.

Purdie (Robert) published music in Edinburgh, 1808 to 1837, when he was succeeded by his son John, who Garden, London. continued the business until 1887.

der on violins and guitars.

Puritani. mouth for the Puritans, loves Arturo cieties. B. Feb. 9, 1812, Exeter; d. (Lord Arthur Talbot), a young cava- Sept. 22, 1901, Exmouth. lier who served his king. Elvira's hand has been promised Ricardo (Sir MUSIC the quarter-tones of the En-Richard Forth) of the Cromwellian harmonic Genera; in mediæval music forces, but Giorgio (Sir George Wal- a semitone. ton) brings his niece the glad news proscribed by Parliament and in dan- London.

"King Arthur" was sung at the Bir- ger of death. Touched by the appeals of Giorgio, Ricardo agrees that he Purcell Society was founded in will induce the Parliamentary leaders to pardon Arturo if he is captured suing a complete edition of Purcell's unarmed. He is so captured while compositions. Rev. Sir F. A. G. Ouse- explaining his disappearance to Elvira. ley, Bart., headed the original com- and is condemned to die on the same mittee, and several publications were day, but the message of his pardon issued. For a time the movement soon restores him and Elvira to haplost strength, but a new organization piness. The original cast included: was effected in 1887. A 15th volume Elvira, Grisi, sop.; Arturo, Rubini, was issued by the society, 1905. Dr. ten.; Ricardo, Tamburini, bass; Gior-Sir Hubert H. Parry, Bart., was then gio, Lablache, bass. The principal musical numbers are: Act I: "Ah! Purday (Charles Henry) composed sempre io ti perdei," Ricardo; "A te a setting of the hymn "Lead Kindly o cara," Arturo; "Son vergin vez-Light"; lectured; wrote on music; zosa," Elvira and the finale "Non edited sacred works. B. Jan. 11, 1799, casa, non spiaggia"; Act II: "Qui la casa, non spiaggia"; Act II: "Qui la olkestone; d. April 23, 1885, London.

Purday (Thomas) published sheet
olige in London, 1838-55.

(Liberty Duet), Giorgio and Ricardo; "A una fonte afflitto e solo," Arturo;

Puritan's Daughter. Michael William Balfe's three-act opera, to book by J. V. Bridgeman, was first performed Nov. 30, 1861, at Covent

Pye (Kellow John) composed the Purfling. Ornamental inlayed bor- full anthem "Turn Thee again, O Lord," (Gresham medal, 1832) and Vincenzo Bellini's two- other church music, madrigals; was act opera, to book by Count Pepoli, the first piano pupil of the London was first performed Jan. 25, 1835, at Royal Academy of Music, under Cithe Paris Theatres des Italiens. The priani Potter, and Dr. Crotch (harstory is laid in England during the mony); abandoned his profession to Great Rebellion. Elvira, daughter of go into trade, 1853, but served as Lord Walton, who commands Ply- officer of many institutions and so-

Pyknon. "Close note." In GREEK

Pyne (Louisa Fanny) sang sop. in that her father has agreed that she English operas and concerts, excelling shall marry Arturo, and that her lover in such rôles as Amina, Zerlina, Queen shall be admitted to the fortress. But of the Night; toured United States the widowed Henrietta Maria, who is 1854-55, and on her return to England in the fortress under sentence of gave opera at Drury Lane and Covent death, is allowed to escape by Arturo, Garden with William HARRISON, disguised as Elvira. Thinking her- until 1862; pupil of Sir George Smart. self abandoned by Arturo, Elvira be- B. Aug. 27, 1832; m. the singer comes insane. Meantime Arturo is Frank Bodda, 1868; d. Mar. 20, 1904,

Pyramidon. Organ stop of 16 ft. flutes and 200 other pieces in which mouth.

of gas burning under tubes.

Pythagoreans. The Canonici, who followed the system of Pythagoras, judging concords and dissonances solely by the mathematical theory of ratio of vibration. Opposed to them were the Musici, followers of Aristoxenus, who held that the ear and practice should be the only guides in such matters.

Q., when inverted, indicates, in 'cello scores, that the thumb is to be or quarter note rest.

employed as a CAPO TASTO.

Quadrate B., or "square B" was the first ACCIDENTAL, since it raised B rotundum or "round B" a semitone. The modern Natural sign ver or eighth note rest. is derived from B. Quadratum.

Breve or square nant. Ouadratum. L.

note. in old NOTATION.

Quadri (Dom.) wrote on theory; taught music in Milan. B. 1801, Vicenza; d. 1843, Milan.

Quadrible. QUATRIBLE.

Quadrille. Square dance for four or multiples of that number of dancers, derived from the French court ballets of the 18th century. The five movements are known as "Le Pantalon," "La Poule," "L'Été," "La Trenise," or "La Pastourelle," and "La Finale."

Four-voice com-Quadripartite. position.

The NATURAL Quadrum. L.

sign.

Quadruple Counterpoint is fourpart COUNTERPOINT so structed that all parts may be trans- higher than the common flute. posed.

Quadruple Croche. Fr.Hemidemisemiquaver or 64th note.

Quadruplet. Four equal notes

grouped.

Quantity. Duration of notes or

syllables in METRE.

posed 300 concertos for one and two book by Leuven and Brunswick, was

or 32 ft. tone, the pipes being four the flute figures; invented the second times as wide at the top as at the key and turning slide for flute; taught flute to Frederick the Great, to whom Pyrophone. Kastner's invention he was chamber composer and confor producing musical tones from jets ductor, 1741-73; pupil of Buffardin. B. Oberscheden, near Göttingen, Jan. 30, 1697; d. July 12, 1773, Potsdam. See autobiography; life by A. Quantz, his grandson.

Quarles (Charles) played organ Trinity College, Cambridge, and York Minster; composed "Lesson for Harp-

sichord." D. 1727.

Quarta. L. QUARTE.

Quarte. Fr. Interval of a FOURTH. Abundans or Superflua, augmented fourth.

Quart de Mesure. Fr.

Quarte de Nazard. Fr. 2 ft. organ stop a fourth above the Nazard or 12th.

Fr.Quart de Soupir.

Quarte du Ton. Fr. Subdomi-

Semiqua-

Quarter Note. Crotchet or fourth

of a whole note.

Quarter Tones. Enharmonic intervals less than a semitone, as the difference between E flat and D sharp, correctly sung or played on the violin.

Quartet. Any composition for four solo instruments or voices. The string quartet, for two violins, viola and cello, reduced to sonata FORM by Haydn and developed by Mozart and Beethoven, has long been the medium for the expression of the noblest thoughts in Chamber Music.

Quartetto. L. QUARTET.

Quartfagott. Ger. Bassoon set a fourth below that commonly used.

Quartflöte. Ger. Flute a fourth

Quartgeige. Ger. KIT.

Quasi. L. "In the style of," as Allegretto, somewhat allegretto; Fantasia, almost in fantasia style.

Quatorzieme. Fr. FOURTEENTH.

Quatre. Fr. Four.

Quatre Fils Aymon. Michael Quantz (Johann Joachim) com- William Balfe's opéra comique to Paris Opéra Comique.

Quatre Mains, a. Fr. For four hands.

Quatrible. In obsolete music, progression by parallel fourths.

Quatricinium. Music in four parts. Quattricroma. It. Semidemisemiquaver.

Quattro Mani. L. For four hands. Quatuor. Fr. QUARTET.

Quaver. Eighth note or croche.

Queen of Sheba. English name of Goldmark's opera "KÖNIGIN VON SABA."

Paris, succeeding Guilmant at the Church of La Trinité, 1902, where he played in the time of four. had been choirmaster in 1900.

Queisser (Carl Traugott) became stringed viol. the first notable trombone soloist; also played viola in Matthai's quar- overblowing; to sing a QUINIBLE. tet and helped found Leipsic "Euterpe" society. B. Jan. 11, 1800, near Leipsic; d. June 12, 1846, having five beats to the measure. Leipsic.

Querflöte. Ger. Traverse or com-

mon FLUTE.

Querpfeife. 6-hole Swiss FLUTE. Querstand. Ger. FALSE RELA-TION.

Queue. Fr. "Tail." Tailpiece of CHORISTER. viols or the tail of a note.

Quieto. It. Calm, quiet.

Quilisma. In obsolete notation the sign or NEUMA representing a trill.

Quinault (Jean Baptiste Maurice) composed ballets; sang and acted. D. 1744, Gien.

Quinault (Philippe) wrote nu- MASS. merous libretti for Lulli. B. 1635. Paris; d. Nov. 26, 1688.

Quindecima. Double octave. Quinible. Progression by fifths.

Quint. Interval of FIFTH; 5\% ft. organ stop a fifth above the foundation stops; a violin's E string.

Quintabsatz. Ger. Imperfect CADENCE.

Quinta Decima. L. Interval of Fifteenth, or double octave; organ stop two octaves above the foundation stops.

Quinta Falsa. L. "FALSE FIFTH."

first performed July 15, 1844, at the Quinta Modi. L. The Dominant or fifth degree of a scale.

Quintaton. Ger. Organ stop of covered metal pipes sounding a 12th and the fundamental.

Quinta Toni. L. QUINTA MODI. Quinte. Fr. QUINT.

Quinterna. Obsolete violin-shaped guitar.

Quintet. Composition for five solo voices or instruments in sonata FORM. The most celebrated string quintet is that of Mendelssohn, in A, Op. 18; the greatest with piano, that of Schumann.

Quintfuge. Ger.An answer in Quef (Charles) played organ in FUGUE at the interval of a fifth.

Quintole. Group of five notes

Quinton. Obsolete Fr.five-

Quintoyer. To sound a 12th by

Quintuor. Fr. QUINTET. Quintuple. L. "Five-fold." Time

Quintus. L. A fifth part.

Quintviola. Gamba organ stop pitched at QUINT.

Quire. Obsolete English for CHOIR.

Quirester. Obsolete English for

Qui Tollis. L. "Who taketh Quick Step. March in quick time. away," from the GLORIA in the MASS.

Quodlibet. L. "What you will." Humorous medley or potpourri or Dutch concert.

Quoniam tu solus. L. "For Thou alone," from the GLORIA in the

R. H. Abbreviation for "right hand." R. G. Abbreviation for "responsorium graduale." The letter R. alone serves as the abbreviation for "ripieno," "clavier de recit" or "right."

Raaff (Anton) sang ten. in opera, creating the rôle of "Idomeneo" for his friend Mozart; in early life prepared for priesthood in Cologne Jesuit College, but was made court singer by Elector Clement Augustus. B. near Bonn, 1714; d. May 27, 1797, Munich.

Rabanna or Raban. Small Indian last-named pianist first brought Raff hand drum.

Rabbia. L. Fury.

Raccoursir. Fr. To shorten.

Rachmaninoff (Sergius Vassilievitch) composed the successful one-act opera "Aleko," Moscow, 1893, a "Prelude," concerto, and other piano pieces; played piano; pupil of Siloti and Arensky at the Moscow Conservatory, where he won the grand gold medal in 1891. B. 1873, Nijni Novgorod; add. St. Petersburg.

Rackett. Obsolete bombard much improved by Denner but now replaced by the bassoon; obsolete organ stop

of 8 ft. or 16 ft. pitch.

Raddolcendo. It. Increasing softness and sweetness.

Raddoppiato. L. To double a part

or interval. Radical. Fundamental CADENCE,

or root of CHORD.

Radoux (Jean Theodore) directed Liège Conservatory, 1872; composed the oratorio "Cain," the cantata "Le Fille de Jepthté," two symphonies, Te Deum; wrote biography of Vieuxtemps; pupil of Liège Conservatory, where he won the prix de Rome, 1859, with his cantata "Le Juif Errant," later of Halevy. B. Nov. 9, 1835, Liège; add. Liège.

Radziwill, Prince von (Anton Heinrich) composed 25 numbers to Goethe's "Faust," part songs; played 'cello, sang; patronized Beethoven. B. June 13, 1775, Wilna; d. April 8, 1833.

Raff (Joseph Joachim) composed 11 symphonies, a piano concerto and suite for violin and orchestra which are still played, much chamber music, songs, and the operas "König Alfred," "Dame Kobold," "Samson"; ranked with the most prolific composers of the "Romantic School." Practically self-taught, although son of an organist, Raff had won classical honors at a Jesuit school, but was compelled to discontinue his studies from lack of In 1843 Mendelssohn, impressed by some manuscripts, intro-duced him to Breitkopf & Härtel, later by Liszt and von Bülow. The "Suite Alterer form," "Die Schöne

conspicuously before the public as a composer by playing his "Concertstück" at a Stuttgart concert, and in 1851 Liszt produced his "König Alfred" at Weimar, where it still holds the boards. In 1854 Raff married the actress Doris Genast, and accompanied her to Wiesbaden, where he soon acquired popularity as a piano teacher. "An das Vaterland," his first symphony, won the prize of the "Gesellschaft der Musikfreunde," Vienna, 1863; his "Dame Kobold" was given at Weimar, 1870, and in 1877 he became director of the Frankfort Hoch Conservatory. In 1886 the Raff Memorial Society of Frankfort issued a complete edition of his works. Among these may be noted the symphonies No. 2, in C, Op. 140; "Im Walde," No. 3, in F; No. 4, in G minor, Op. 167; "Lenore," No. 5, Op. 177, in E; "Gelebt," etc., No. 6, Op. 189, D minor; "In den Alpen," No. 7, Op. 201, B minor"; "Fruhlingsklänge," No. 8, Op. 205, in A; "Im Sommer," No. 9, Op. 208, E minor; "Zur Herbstzeit," No. 10, Op. 212; "Der Winter," No. 11, Op. 214, A minor (posth.), a sinfonietta; the suites "In ungarischer Weise," "Italienische," "Thüringer," "B Minor," Op. 204; overtures to "Ein feste Burg" "Romeo and Juliet," "Othel-lo," "Macbeth," "The Tempest," "Jubel-Fest," "Concert-Ouverture" and a "Fest-Ouverture" for wind: the festival cantata "Deutschlands Auferstehung"; an eight-part De Profundis, Op. 141; the oratorio "Weltende, Gericht, Neue Welt," Leeds Festival, 1882; several scenes for solo voice with orchestra; the unperformed operas "Die suchtigen" to his own words; "Die Parole" and "Benedetto Marcello"; music to "Bernard von Weimar," a play by his father-in-law, Genast; 30 male quartets; the song cycles "Maria Stuart" and "Blondel de Nesle"; two 'cello concertos: "La fête d'amour." for violin and orchestra; "Ode au Prinand he was recognized and assisted temps" for piano with orchestra; the

Op. 192, three string quartets, Op. teachers in Glückstadt and Nuremfor violin, two sonatas for piano, and essays, etc.; pupil of Frau Brendel in a number of paraphrases. B. Lachen, Leipsic. B. June 24, 1833, near Kit-Zurich, May 27, 1822; d. June 25, zingen, Bavaria; retired after 1880. 1882, Frankfort-on-Main.

Raggianti (Ippolito) played violin. B. near Pisa, 1866; d. Viareggio, 1894.

Ragoke. Small Russian horn.

Raimondi (Pietro) composed the trilogy of oratorios called "Joseph," consisting of the works "Potiphar," "Pharaoh," and "Jacob," performed dral, the lad was destined for a legal separately at Rome, 1852, and later career, but he neglected all studies consecutively by 400 musicians. He was considered remarkable for his knowledge of counterpoint as well as for his extraordinary output, which tered the violin and organ, but was included 55 operas, 21 grand ballets, withdrawn from the Jesuit College at produced between 1812 and 1828 at the request of the authorities. At the San Carlo, Naples; four additional oratorios, four masses with orchestra, two masses for menti," and many smaller works. France, then settled in Paris, where Rome; d. Oct. 30, 1853, Rome.

"Arline" in the London production thoritative works on musical theory, of Balfe's "Bohemian Girl"; sang and after experiments with the monowith success at English festivals; de-chord, wrote his "Treatise on Harbut as "Mandane" in Arne's "Arta-mony." This work, although containbut as "Mandane" in Arne's "Arta-mony." This work, although contain-xerxes," Oct. 27, 1836. B. Nov. 23, ing erroneous theories which he cor-1814; d. Sept. 22, 1877, Redland, rected in after years, marked a de-Bristol.

for ruling sheet music.

Abbreviation for RALLEN-Rall. TANDO.

decreasing speed.

Rallentato. It. Retarded.

Mullerin" and "Suite in canon form," schools for training women as music 192; a sonata for 'cello, five sonatas berg; wrote "Life of Liszt," musical

Rameau (Jean Philippe) discovered the law of the inversion of chords and wrote a valuable series of works on theory; dominated the French opera for many years, ranking as the foremost French composer between the ages of Lulli and Gluck. Son of Jean Rameau, organist of the Dijon Cathesave that of music, and was thus able to read difficult harpsichord music at sight when only seven, and soon maseighteen he was sent to Italy to break off a love affair, where he neglected two the opportunities afforded for masterchoirs à capella, a 16-part Credo, ing the Italian theories of music, to two requiems with orchestra, the his deep regret in after life. For a whole book of Psalms for from time he played violin with a wanderfour to eight voices, 90 "parti- ing theatrical company in Southern A pupil of the Pieta de Turchini he obtained employment as church Conservatory, Naples, his first opera, organist. Disgusted in 1717 at being "Le Bizarrie d'Amore," was prodefeated in competition for the post of duced in Genoa when he was 21. organist at St. Paul's Church, he ac-After serving as director of the cepted an appointment temporarily at Naples theatres, he was made prof. Lille, and later went to Clermont. at the Palermo Conservatory, and in There his brother Claude vacated the 1850 succeeded Basili as chapelmaster organ desk at the Cathedral in his at St. Peter's, Rome. B. Dec. 20, 1786, favor. During four years in Clermont he tried to make up for his early Rainforth (Elizabeth) created neglect of study, read the then aurected in after years, marked a decided advance in the world's knowl-Five-pronged instrument edge. As soon as he could leave his post at Clermont, he went to Paris, published his book, which was soon followed by several controversial Rallentando. It. With gradually works, and a "Dissertation on the different methods of accompaniment for the harpsichord and organ," Paris, Ramann (Lina) founded normal 1732. His debut as a dramatic com-

poser was made at the Théâtre de la ance at the Académie follows: poser was made at the Théâtre de la ance at the Académie follows: Foire, Feb. 3, 1723, when he produced "Dardanus," Nov. 19, 1739; "Les the dances, ballets, and airs needed in Fêtes de Polymnie," Oct. 12, 1745; "L'Endriague," written by his friend "Le Temple de la Gloire," Dec. 7, Alexis Piron. The following year he published his celebrated "Pièces de lion, Aug. 27, 1748; "Les Fêtes de Clavecin" with a method for finger l'Hymen et de l'Amour," Nov. 5, ing, reprinted later with a "table of 1748; "Platée," Feb. 4, 1749; agrémens." Now recognized as a leading music master, and organist at the Dec. 5, 1749; "La Guirlande, ou Church of Ste. Croix de la Breton les Fleurs enchantée," Sept. 21, parie Rameau married a pretity young 1751: "Acanthée et. Cenhise." church of Ste. Croft de la Brecon les Freus enchances, Sept. 21, nerie, Rameau married a pretty young 1751; "Acanthée et Cephise," singer, Marie Louise Mangot, Feb. Nov. 18, 1751; "Les Surprises 25, 1726. His one-act "L'Enrôlement d'Amour," May 31, 1757; "Les d'Arlequin" was produced at the Paladins," Feb. 12, 1760. "Pièces Théatre de la Foire almost before de clavecin en concerts avec un the wedding festivities were over, and violon ou une flute," and "Nouvelles a few months later, his "Le Faux Suites de Pièces de clavecin" like-Prodigue," like its predecessor, in wise date from this later period, and lighter vein, was first performed at he composed the following operas for the same house. Having won rec- the court: "Lysis et Delie," "Daphognition, Rameau now revealed his nis et Eglè," "Les Sybarites," "La ambition to attempt grand opera. Naissance d'Osiris," "Anacréon," and After repeatedly failing to secure a "La Princesse de Navarre," the last libretto, he obtained the tragic text named to book by Voltaire. B. Sept. "Samson" from Voltaire (whom he 25, 1683, Dijon; d. Sept. 12, 1764. greatly resembled), only to have it See biographies by Adolphe Adam, forbidden by the authorities just as Fétis, Poisot, Pougin, Chabanon's the Académie was ready to produce "Eloge," 1764; Maret's "Eloge hist. "Hippolyte et Aricie," to book by torique," 1766. A complete edition of Abbe Pellegrin, based on Racine's his harpsichord music is published by "Phèdre," was the first of his serious Steingräber. works to obtain a hearing, Oct. 1, Ramm (I 1733. The composer, who had just years from 1758 in famous Bavarian turned the half century, was dis-Electoral orchestra; associate of couraged by an unfavorable reception, and thought of withdrawing from the B. Nov 18, 1744, Munnheim; d. after theatre. The tide of sentiment soon 1808. turned in his favor. "Les Indes galantes," produced at the Académie, vices; played organ Trinity College, Aug. 23 1735, and "Les Fêtes de Hébe," May 21, 1739, established nim Randall (Dr. John) composed two in a position which neither the attacks of the "Lullists," who objected organ King's College and became prof. to having that master's works superseded, nor of the "Encyclopedists," whose articles on music Rameau ridi- B. 1715; d. March 18, 1799. culed, could shake. For the remainder of his life he grew in honors and in Chapel Royal, and in oratorios of popularity. He was elected a member Handel when 76. B. Sept. 1, 1736; d. of the Academie of his native town, April 15, 1828. exempted from taxation together with his family for all time, and sic with John WALSH. shortly before his death was raised Randegger (Alberto) composed to the nobility. A list of his later the comic opera "The Rival Beau-

Ramm (Friedrich) played oboe 50 Beethoven and friend of Mozart.

Ramsey (Robert) composed ser-

Double Chants, an anthem; played of music, Cambridge University, chorister in boyhood, Eng. Chapel Royal.

Randall (Richard) sang ten., Eng.

Randall (William) published mu-

works and the date of their perform- ties," Leeds, 1864; Psalm cl. with

Jubilee, 1872; the dramatic cantata to 1803.
"Fridolin," Birmingham Festival,
1873; the scena "Medea," Leipsic,
1869; "Saffo," London, 1875; the cantata "Werther's Shadow," Norwich one to fi Festival, 1902; wrote "Primer of Singing" (Novello); taught Royal Academy of Music, London; conducted Carl Rosa Opera company, and Norwich Festival. Pupil of Lafont and Ricci, he had composed masses and other church music, and two ballets at the age of 20. Then he collaborated in the composition of the buffo opera "Il Lazzarone," book by Rossi, which was performed with success at Trieste. Two years were then spent as conductor in Italian cities, and in 1854 he produced his grand opera "Bianca Capello" in Brescia, thereafter taking up his abode in London. B. April 13, 1832, Trieste; add. London.

Randhartinger (Benedict) was the only one of Schubert's friends who failed to desert him in his last illness, and was responsible for the composition of Schubert's "Schöne Müllerin," since Schubert borrowed the poems from him; composed the opera "König Enzio," 20 masses, 60 motets, symphonies, and chamber music, 400 songs, in all 600 and more works; fellow pupil with Schubert at the Konvict school, Vienna, he became court chapelmaster in 1862. B. July 27, 1802; d. 1894, Vienna.

Randolph (Harold) directed the CONSERVATORY PEABODY MUSIC, and in 1908 was the only American musician wholly trained in his own country to have received substantial recognition; pupil of Nannette Falk Auerbach and Carl Faelten at the Peabody Conservatory of Music. B. Oct. 31, 1861, Richmond, Va.; add. Baltimore, Md.

Ranelagh Gardens, where the boy Mozart gave his London concerts, were located east of Chelsea Hospital, on entertainments were given there, in- enna, married Countess Thun, elder

orchestra and organ, Boston Peace was used as a public resort from 1733

Range. Compass.

Rank of Pipes. A row of organ pipes belonging to one stop. From one to five ranks are controlled by one register.

Ransford (Edwin) wrote and composed songs; sang bar.; later became popular actor in minor rôles. Gloucestershire, 1805; d. July 11, 1876, London.

Obsolete country dance; Rant. name probably corrupted from Coranto.

Ranz des Vaches. Flourishes or tunes played on the cow-horns by Swiss shepherds to call the cattle.

Rapidita, con. It. Rapidity. Rapidita, con. It. With rapidity. Rapido. It. Rapid.

Rappoldi (Eduard) composed symphonies, chamber music; became concertmeister of the Dresden Opera, 1876, and prof. of violin at Dresden Conservatory; in earlier life member of the Joachim quartet, and Joachim's colleague at the Berlin Hochschüle; pupil of the Vienna Conservatory, then chapelmaster at Lübeck, Stettin, and Prague. B. Feb. 21, 1839, Vienna; add. Dresden. Laura Kahrer played piano; pupil of Dachs and Dessoff at Vienna Conservatory, later of Liszt at Weimar. B. 1853, Vienna; m. EDUARD, 1874; add. Dresden.

Rasgado. Sp. To strike an arpeggio on the guitar with a sweep of the thumb.

Rastral or Rastrum. RAKE.

Rasumoffsky (Andreas Kyrillovitch) founded and played in the famous SCHUPPANAZIGH quartet; received the immortal distinction of the dedication of string quartets in F and E minor and C, Op. 59, by Beethoven. Of peasant birth, his father was made a count by Empress Elizabeth of Russia, and Andreas, bethe bank of the Thames. All sorts of coming Russian ambassador at Vicluding organ and orchestral concerts, sister of Princess Lichnowsky, Beevocal recitals, and masques, with muthoven's patroness. In 1809 Rasusic by Arne. The mansion in the gar- moffsky shared the honour of the dens was built by Earl Ranelagh, and dedication of the C minor and Pastoral

symphonies with Prince Lobkowitz. "The Whole Booke of Psalms." Lon-B. Oct. 22, 1752, Lemeschi, Russian and canons; chorister at St. Paul's.

Ukraine; d. Sept. 23, 1836.

Ratez (Emile P.) composed the operas "Ruse d'Amour," Besançon, 1886; "Lydèric," Lille, 1895, "Scènes heroiques," symphonic poem with soli Conservatory in piano, organ, and chorus and orchestra; directed Lille composition. B. Feb. 24, 1851, Ales-Conservatory; pupil of Paris Conservatoire under Bazin and Massenet; and chorusmaster under Colonne. B. toured Europe as piano virtuoso; Nov. 5, 1851, Besançon; add. Lille. Ratezza. L. Speed.

CANON.

L. In Music Theory and Ratio. ACOUSTICS, relation or proportion. reviving, as il tempo, increasing the Rattenendo or Rattenuto. Retarding or restraining the time.

Rauchenecker (G. Wilhelm) composed the operas "Die letzten Tage pupil of Pepusch. B. 1703; d. 1767, von Thule," "Ingo," "Sanna," "Le London. Robert played violin in Florentin," a symphony; the prize royal orchestras; pupil of his father "Niklaus von der Flue," cantata Zurich Festival; directed Avignon Conservatory; conducted at Winterthur, Berlin Philharmonic concerts, Elberfeld; pupil of Lachner, Baumgartner, and Walter. B. Mar. 8, 1844, Munich; add. Elberfeld.

Rauco. L. Harsh, rough.

Ger. Notes rapidly Rauscher.

repeated.

Rauschwerk. Ger. Organ stop of two ranks of pipes sounding the 12th and 15th. The prefix has the same the note D, and the syllable used for meaning combined with the words that note in solmisation.

Pfeif, Flöte, Quint, or Pipe.

Rauzzini (Venanzio) composed operas and chamber music; gave concerts in London and Bath; sang; taught vocal. B. Rome, 1747; d. Bath, 1810. MATTEO composed and taught vocal in London and Dublin. B. 1754, Rome: brother of VENANZIO; d. 1791.

Primitive violin Ravanastron. said to have been played in Ceylon for

the past 5000 years.

(John) Ravenscroft composed hornpipes; played violin. D. 1740. Ravenscroft (Thomas) published New Haven, Conn.

In 1815, prior to the adjournment of don, 1621, including much of his own the Congress of Vienna, the Russian work and "Pammelia," 1609, the first Emperor made Rasumoffsky a prince. English collection of catches, rounds B. about 1582; d. after 1630.

Ravera (Niccolo Teresio) composed four operas; conducted Théâtre Lyrique, Paris; prize pupil of Milan

sandria, Italy; add. Paris.

Ravina (Jean Henri) composed a later viola player at Opera Comique piano concerto and salon pieces; taught Paris Conservatoire, where he had been prize pupil; Chevalier of Rathselcanon. Ger. Riddle the Legion of Honor. B. May 20, 1818, Bordeaux; retired 1880.

Ravvivando. L. Quickening or

time.

Rawlins (Thomas) played under Handel; organist Chelsea Hospital; B. 1742; d. 1814. THOMAS. Thomas A. composed for and played violin and piano; pupil of his father ROBERT, and of Dittenhofer. B. 1775; d. after 1820.

Ray. RE.

Raymond and Agnes. Loder's English opera to book by E. Fitzball was first performed June 11, 1859, at the London St. James Theatre.

Re. French and Italian name of

Rea (William) composed anthems, organ pieces, songs; founded London Polyhymnian Choir, Newcastle Amateur Vocal Society; gave organ, piano, and orchestral concerts; played organ in various Newcastle churches, to the Corporation, and from 1878 at St. Hilda's, South Shields; pupil of Pittman, Sterndale Bennett, Moscheles, Richter, and Dreyschock. B. Mar. 25, 1827; retired 1890.

Read (Daniel) composed; taught. B. 1757, Rehoboth, Mass.; d. 1836,

Reading (John) composed the "Dulce Domum" for Winchester School; Master of Choristers, Lincoln Cathedral: organist Winchester Cathedral and College, 1675 and 1681. D. 1692. John composed "A Book of New Songs," "A Book of New Anthems," claimed to have composed "Adeste Fideles"; organist Dulwich College: Master of Choristers, Lincoln Cathedral; organist at several London churches; in boyhood chorister in Eng. Chapel Royal under Dr. Blow. B. 1677; Chichester Cathedral, 1674-1720. Rev. John published "A Sermon Concerning Church Musick," 1663; prebendary, Canterbury Cathedral.

Real Fugue. Strict FUGUE.

Reay (Samuel) composed partsongs, anthems, madrigals, morning and evening service in F, Psalm cii, with string orchestra; played organ Opera and conductor the Pest Na-Newcastle and other churches; betional Theatre; violin pupil Prague came organist and schoolmaster Newark parish church, 1864; pupil of Henshaw and Penson, and in boyhood chorister Durham Cathedral. B. call of hounds. Mar. 17, 1828, Hexham.

Rebab. REBECK.

Rebeck or Rebec. Obsolete threestringed instrument of viol family, probably introduced into Europe from style. the Orient, where it is still found, by

the Moors of Spain.

Rebel (Jean Ferry) composed violin sonatas and ballet music, one of the "24 violins" and composer to the King of France. B. 1669. Paris; d. 1747. Paris. FRANÇOIS composed "Pyrame et Thisbe," Académie, 1726, and many other operas with his friend Francis FRANCŒUR, with whom he was associated as leader and manager of the Académie, and later as Surintendant of Music to Louis XV, who made them Chevaliers of St. Michel; son and pupil of JEAN FERRY; entered Opéra as violinist at 13, and composed the ballet music named for Mile. de Camargo. B. June 19, 1701; d. Nov. 7, 1775.

16. 1661: San Amaro.

Re Bémol. Fr. D flat.

Re Bémol Majeur. Key of D flat major.

Reber (Napoleon Henri) wrote the famous "Traité d'Harmonie," 1862, long the French standard work on the subject; taught composition in the Paris Conservatoire in succession to Halévy, 1852; composed the ballet "Le Diable Amoureux," the opéra comique "La Nuit de Nöel," 1848, five other operas, four symphonies, the cantata "Roland," much d. Sept. 2, 1764. John played organ chamber music, songs; pupil of the Paris Conservatoire, member of the Institute. B. Oct. 21, 1807, Mulhausen; d. Nov. 24, 1880, Paris.

Rebibe. Small REBECK.

Rebicek (Josef) became conductor Berlin Philharmonic orchestra, 1897; having served as concertmeister at Wiesbaden, director of the Warsaw tional Theatre; violin pupil Prague Conservatory. B. Feb. 7, 1844, Prague; add. Berlin.

Hunting signal for re-Recheat.

Recht Hand. Ger. "Right hand." Recit. Fr. Solo part; principal of several parts.

Recitando. It. In RECITATIVE

Recitatif. Fr. RECITATIVE.

Recitative. With the beginning of opera in Italy, recitative was developed in imitation of the musical declamation of the Greek theatre. Free declamation continued to serve for the ordinary dialogue of opera from the days of Caccini, Peri and Monteverde, melodious set pieces being reserved for the more impassioned utterances, until Wagner's so-called reforms. The ideal of the Bayreuth School, as set forth by its founder is "recitative which is aria and aria which is recitative," with the orchestra aiding in enforcing and illustrating the narrative, instead of serving merely as accompaniment. In view of the development of the Rebello (João Soares Lourenço) modern orchestra this is perhaps the composed church and secular music. nearest approach to the Aria Parlante B. 1609, Caminha, Portugal; d. Nov. of the Italian Renaissance now possible, but it should be remembered

that the instruments employed in the Greek Theatre were incapable of giv- tion of a mode to the modern scale; ing even what the Zukunftsmusikers restoration to original pitch of a were pleased to call "a big guitar ac-companiment." In the Recitativo companiment." Secco or Parlante of Italian opera, the orchestra sounds only a few chords to enable the singer to hold to the key. The elaborately accompanied recitative was characterized as Stromentato, "instrumented"; Con Accompagnamento, "with accompanicompaniment is necessary." In oragreat freedom in the delivery of Rec-

in GREGORIAN CHANT.

for flageolet and flute.

Recte et Rectro. L. and backward." Term applied to certain kinds of CANON.

Redeker (Louise Dorette Auguste) sang con. at the Gewandhaus and other chief concerts of both Germany and England; pupil of Konewka, Leipsic Conservatory. B. Jan. 19, 1853, Duingen, Hanover; retired Brothers of THOMAS GERMAN. on her marriage, Oct. 19, 1879.

Redford (John) composed anthems, organ pieces; organist and Master of Choristers, St. Paul's, Lon-

don, 1491-1547.

Re Dièse. Fr. D sharp.

Rodita. L. Repeat or return. Redondillas. Sp. ROUNDELAYS.

Redoublement. Fr. Doubling a

part or interval.

Vienna building containing a large and a smaller auditorium formerly used for public dances and entertainments. It is attached to the imperial Double Reeds, while the metal reeds palace, and from 1748 to 1870 was the scene of many concerts. Mozart, Haydn and Beethoven composed for the orchestra which played at the dances.

Redowak, Redowazka, Redowa. now danced it resembles a polka.

Reductio Modi. L.Transpositransposed mode.

Reed stops are ORGAN stops com-

posed of pipes having reeds.

Reed (Thomas German) composed and arranged theatre music and songs and the scores of the many operettas produced as "Mr. and Mrs. Reed's Entertainments" at the London Gallery of Illustration; first performed ment"; or Obbligato, "where the ac- Beethoven's Mass in C in England while chapelmaster of the Royal Batorio as in opera, the singer is allowed varian Chapel; played organ and piano; pupil of his father, who was itative unless tempo is strictly marked. conductor at the Haymarket. B. Recitativo. L. RECITATIVE. June 27, 1817, Bristol; d. Upper Reciting Note. That on which the East Sheen, Surrey, 1888. Priscilla greater part of a verse is declaimed Horton began a successful dramatic career at ten, playing light rôles later Recorder. Obsolete English name at Drury Lane and Covent Garden with Macready; merging her career "Forward with that of THOMAS GERMAN after her marriage to him, Jan. 20, 1844. B. Jan. 1, 1818, Birmingham; d. 1885. Alfred German continued the entertainments established by his parents THOMAS GERMAN PRISCILLA. D. 1895. Robert Hopke and William played 'cello.

Reeds are employed to set up vibration in the enclosed air columns of organ pipes, harmoniums, and reed orchestral instruments for the production of musical sounds. Although metal and many fibrous materials are now used in making reeds, the name derived from a tall grass or cane is retained. A thin strip of this cane so inserted in the mouthpiece of a Redoutensaal is the name of a clarinet as to overlap the air passage and vibrate against it, is a type of the Single Beating Reed. The OBOE and Bassoon are provided of the concertina and harmonium, so cut as to pass freely in and out of the aperture in the plate to which they are attached, are examples of Free Reeds. Most writers on ACOUSTICS assume that a vibrating membrane in Bohemian dance which originally al- the human larynx serves as a reed ternated from 2-4 to 3-4 time. As in voice production. The vibration of the membrane of the lip in EM- BOUCHURE serves the purposes of reed in playing instruments of the names for Portative ORGANS.

horn family.

Reel. Lively country dance of Scandinavian origin resembling the Danish kreol, surviving in Yorkshire, Eng., as the Sword Dance, where the music is that of a hornpipe; in Ireland, where it is very fast; and in Scotland, where there are two varieties, the slow Strathspey and the livelier "Scotch" reels, of which that of Thulichan or Tulloch is a type.

Reeve (William) composed songs and operettas and adapted dramatic compositions for Sadler's Wells Theatre, of which he was part proprietor.

B. 1757; d. June 22, 1815.

Reeves (John Sims) sang such bar. rôles as Rudolpho in "Sonnambula," debut 1839 at Newcastle, later developing into one of the most noted of English tenors, creating Lyonnel in Balfe's "Maid of Honor," and distinguishing himself at English festivals, retaining his voice more than 50 years, and actually touring South Africa with success at 78. Son and pupil of a musician, he became organist at North Cray at 14, studied vocal with Hobbs and Cooke, piano and theory with Cramer and Callcott; then completed his education with Bordogni, Paris and Mazzucato, Milan, where he sang at La Scala. B. Sept. 26, 1818, Woolwich; d. Oct. 25, 1900, London. See "Life and Recollections," London, 1888. Emma Lucombe sang in opera and concert; Hunt. M. JOHN SIMS, 1850. Her- d. May 6, 1872. bert made his debut as singer June with his father, JOHN SIMS, and in Milan.

Reformation Symphony. Felix Mendelssohn's work in D minor, composed for the Tercentenary Festival of the Augsburg Confession of Faith, was Conservatory. first performed Nov., 1832, in Berlin, two years later, the composer conductauthentic of the hymns attributed to tive perfection of ensemble — too often Luther, is the basis of the Finale.

Refrain. BURDEN or CHORUS

of a BALLAD.

Regals, Rigoles, Rigals. Obsolete

Reger (Max) composed a symphony, Op. 90, songs, much chamber and organ music; taught Leipsic Conservatory. Pupil of his father, and Riemann at Sondershausen and Wiesbaden. Mar. 19, 1873, Brand, Bavaria; add. Leipsic.

Register means, in the broadest sense, all the pipes belonging to a given stop, but is properly only the handle or knob bearing the stop's name; hence "Registration" is the combination of various stops made by pulling out the handles or knobs.

Register, Upper and Lower, refers to COMPASS of instruments.

Register, Vocal. Classification of the voice, as by Soprano Register or Tenor Register, or of a portion of the voice, as Head Register, Chest Register.

Registre. Fr. REGISTER. Registrirung. Ger. REGISTRA-TION.

Règle de l'Octave. Fr. RULE OF THE OCTAVE.

Regular Form. Strict FORM. Regular Fugue. Strict FUGUE. Regular Motion. Similar MO-TION.

Regulation. Adjustment of the touch in keyboard instruments.

Regondi (Giulio) toured every court in Europe as guitar virtuoso before reaching the age of nine; afterwards popularized the Concertina. for which he composed "Les Oiseaux" taught vocal; pupil of Mrs. Blane and two concertos. B. 1822, Geneva;

Rehberg (Willy) composed violin 12, 1880, London, having studied sonata, piano sonata, etc.; conducted at Altenberg, 1888-90, then became piano teacher, Geneva Conservatory, and in 1892 conductor Geneva Municipal orchestra; pupil of his father, the Zurich Music School, and Leipsic B. Sept. 2, 1863, Morges, Switzerland; add. Geneva.

Rehearsal. Practice of a work to "Ein Feste Burg," the most be performed in order to attain relahonoured in the breach. Full rehearsals are those at which the soloists. chorus, and complete orchestra attend. Dress rehearsals are those in ton; wrote critical and historical

performances.

Reicha (Joseph) composed; played 'cello; conducted. B. 1746, Prague; d. 1795, Bonn. Anton Joseph wrote many ingenious works on theory such as his "Traité de haute composition musicale," Paris, 1818, since superseded as unsound; taught counterpoint and fugue at the Paris Conservatoire with great success from that year; composed 20 string quartets, 24 quintets for flute, oboe, clarinet, bassoon and horn and much other chamber music strikingly harmonized; likewise composed "Obaldi," "Cagliostro," Paris, 1810, "Sapho," Paris, 1822, and other now forgotten operas. Adopted by his uncle JOSEPH, young Reicha was associated with Beethoven in the Bonn electoral orchestra, and in 1802-8 was the intimate of that composer, as well as of Salieri, Haydn he dedicated his "36 fugues pour le On settling in piano" to Haydn. Paris he became naturalized, was made Chevalier of the Legion of Honor, and member of the Institut. B. Feb. 27, 1770, Prague; d. May 28, 1836, Paris. See "Notice sur Reicha," Delaire, Paris, 1837.

Reichardt (Alexander) composed "Thou art so near," and other popular songs; sang ten. in opera, and in early life in the Esterhazy chapel; noted for interpretations of Schubert and Beethoven; founded Boulogne Philharmonic Society. B. April 17, 1825, Packs, Hungary; d. 1885, Bou-

logne-sur-Mer.

Reichardt (Johann Friedrich) became court composer and chapelmas- from 1895; pupil of his father. B. ter to Frederick the Great at 24; was Mar. 14, 1850, Rengersdorf; d. May 24, dismissed by Frederick Wilhelm II, 1906, Charlottenburg. served as chapelmaster for a time to Jerome Bonaparte; composed eight lin and 'cello concertos, quartets; successful Singspiel, including "Jery wrote "A Treatise on the Violon-und Bittely," "Erwin und Elmire," cello"; played 'cello in London con-"Claudine von Villabella," and certs under Haydn. B. Portsmouth; "Lilla" to Goethe's poems, many lived in Dublin 1785–87. Hugh popular songs, five large vocal works played 'cello. Younger brother of including "Morning Hymn," by Mil- JOSEPH; d. Lisbon.

which members of the cast appear in works on music; pupil of Veichtner, costume, and like the Public Rehear- Benda, and Königsberg University. B. sals are really complete preliminary Königsberg, Nov. 25, 1752; d. July 17, 1814, on his estate, Giebichenstein, near Halle.

> Reicher-Kindermann (Hedwig) sang sop. in opera, rôles ranging from "Pamina" and "Agathe" to "Fidelio," "Erda," and "Brunnhilde"; debut in Munich Opera in childhood, as one of the boys in the "Meistersinger." B. Munich, July 15, 1853; daughter of the singer KINDER-MANN; m. Emanuel Reicher; d. June 2, 1883, Trieste.

> Reichmann (Theodore) sang bar. in opera, creating the rôle of Amfortas in "Parsifal" at Bayreuth; sang at Vienna court opera 1882-9, Metropolitan Opera House, New York, 1889-90, then returned to Vienna; pupil of Mantius, Elsler, Reiss and Lamperti. B. Mar 18, 1849, Rostock; d. 1903.

Reid (General John) bequeathed and Albrechtsberger in Vienna. There his \$350,000 estate to found the professorship of music at Edinburgh University, which bears his name; was noted as an amateur of music during long service as Colonel of the 88th Regiment, British Army. B. about 1721, Straloch, Perthshire; d. 1807, London. The Reid Concerts in Edinburgh, held primarily in honour of Gen. Reid's birthday, were an outgrowth of the bequest referred to.

Reihen or Reigen. Ger. Round dance.

Reimann (Heinrich) composed sonatas and organ studies; wrote criticism; became assistant Royal Libra-rian, 1887; taught organ and theory, Scharwenka-Klindworth Conservatory; played organ Gnadenkirche

Reinagle (Joseph) composed vio-

1799, Brighton; son of JOSEPH; Theatre Lyrique. d. near Oxford April 6, 1877.

Reinecke (Karl Heinrich Carsten) conducted the Gewandhaus con-

Leipsic Conservatory until 1897 when music plates. he became "director of studies"; comminor concerto for piano; chamber music, the five-act opera "König Man-

fred." three one-act operas, incidental sazar." the cantatas "Hakon Jarl" five fairy cantatas, the overtures Somers Town.

"Dame Kobold," "Aladin," "Fridens-

before settling in Leipsic, taught in d. Nov. 24, 1722, Hamburg. the Cologne Conservatory, conducted

Breslau University. His last notable works were "Zenobia," for chorus and orchestra, and a funeral march

University. B. June 23, 1824, Al-

Reine de Chypre. J. F. F. E. Halevy's five-act opera, to book by Saint-Georges, was first performed Dec. 22, 1846, at the Paris Opera.

Reine de Saba. Charles Gounod's four-act opera, to book by Barbier and Carré, known as "Irène" in the English version, was first per-Opera. Goldmark's opera on this subject is described as "KÖNIGIN VON SABA."

three-act opera comique, to book by New York.

Robert composed church music; Lockroy and Battes, was first per-played organ at Oxford. B. Aug. 21, formed Dec. 27, 1856, at the Paris

Reingreifen. Ger. To play with

pure intonation.

Reinhard (B. François) published certs, Leipsic, 1860-95; played pi- music in Strassburg about 1800, and ano; taught piano and composition, is said to have been first to stereotype

Reinhold (Hugo) composed champosed three sonatas and an F sharp ber music and songs; prize pupil Vienna Conservatory. B. Mar. 3,

1854; add. Vienna.

Reinhold (Thomas) created many music to Schiller's "Tell," the fairy roles in oratorio under Handel. B. opera "Die Teufelchen auf der Him- 1690, Dresden; d. 1751, London melswiese," 1899, the oratorio "Bel- Charles Frederick sang bass in English concerts and opera. B. 1737: and "Die Flucht nach Aegypten"; son of THOMAS; d. Sept. 29, 1815,

Reinicke or Reinken (Johann feier," Festouverture and "In Memo- Adam) played organ at the Hamburg riam" to David; symphonies, masses, Catherine Church 68 years from 20 canons for three women's voices; 1654; was greatly admired by the many arias, songs for children, part-vouthful J. S. Bach; composed the songs, and educational works. Son chorale "An Wasserflüssen Babylons," and pupil of a music teacher, he made four other organ pieces and "Hortus his debut as a pianist at 11, toured Musicus" for two violins, viola and Europe with success, became court bass; pupil of Swelinck, Amsterdam. pianist to the King of Denmark, and B. April 27, 1623, Deventer, Holland;

Reinsdorf (Otto) wrote on music, the Barmen Gesellschaft, and in edited publications. B. 1848, Köse-1859 became director of music at litz; d. 1890, Berlin.

Reinthaler (Karl) composed "Jeptha," an oratorio, "Edda," an opera, Bremen, 1875, "Bismarckfor Emperor William I. Besides the hymn" which captured the Dortmund title "Royal Professor," Reinecke prize, symphony, part-songs; played held the degree Dr. Phil. from Leipsic organ Bremen Cathedral; conducted Bremen Private Concerts. B. Oct. 13, 1822, Erfurt; d. 1896, Bremen.

Reisenauer (Alfred) played piano in virtuoso tours of Europe and America; pupil of Köhler, then of Liszt, with whom he made his debut in Rome, 1881; composed piano pieces. B. Nov. 1, 1863, Königsberg;

d. Oct. 3, 1907, Libau.

Reiss (Albert) sang ten. in opera formed Feb. 28. 1862, at the Paris noted for interpretations of "Mime" and "David"; debut at Königsberg, and since 1902 with New York Metropolitan Opera House; pupil of Lie-Reine Topaze. Victor Masse's bau and Stolzenberg. B. Berlin; add. 535

GOTTLIEB; d. 1883, Frederickshald. JOHANN KARL FRIEDRICH.

Reissmann (August) wrote "From Bach to Wagner," Berlin, 1861, "History of German Song," for violin, completed Mendel's lexi- culture, but afflicted with an incur-Leipsic, 1875. B. Nov. 14, 1825; re-

tired after 1882.

Relatio Non Harmonica. L.

FALSE RELATION.

Relative Chord. CHORDS having be in Direct relation. Widely cona fifth apart.

Relative Keys are those whose The relative major key of a given minor key has its tonic a third above; while the relative minor of a given major key has its tonic a minor third or filling in; intermediate part.

Relfe (Lupton) played organ 50 vears at Greenwich Hospital. D. 1805. JOHN composed the popular song "Mary's Dream," piano pieces; d. 1837, London.

Religioso. L. Religiously.

rich) founded a Berlin vocal society, "Le Roi d'Ys." Paris Opera Comique, later merged in the Singakademie: Oct. 12. 1890, and the following year published music; wrote books and at the Opera as "Nelusko," having

Reissiger (Christian Gottlieb) criticism; composed an opera, Pascomposed three symphonies, pub- sion, Te Deum, Mass, three cantatas, lished, 1790. Karl Gottlieb com- symphonies, marches, etc. B. Feb. 27, posed "Dido" and other operas, 10 1759, Berlin; d. Aug. 19, 1813, Charmasses, songs, probably composed lottenberg. Heinrich Friedrich "Weber's Last Waltz"; succeeded Ludwig wrote musical novels, essays, Marschner and Weber in their posts criticisms, and was imprisoned for at Dresden operas. B. near Witten-libel; composed part-songs. B. April berg, Jan. 31, 1798; son of CHRIS- 13, 1799, Berlin; son of JOHANN TIAN GOTTLIEB; d. Nov. 7, 1859, KARL FRIEDRICH; d. Nov. 28. Friedrich August com- 1860, Berlin. Caroline became noted posed; conducted military bands. B. for the great compass of her voice. 1809, Belzic; son of CHRISTIAN B. April 18, 1793; daughter of

Remenyi (Eduard) became one of the most famous of modern violinists. composed a concerto for that instrulives of composers; composed three ment and many transcriptions; was operas, an oratorio, concerto and suite a man of wide information and much con; lectured at Stern Conservatory, able "wanderlust" which nearly Berlin, 1863-80, became Dr. Phil. ruined his career. Pupil of Böhm (Joachim's master) at the Vienna Conservatory, he became adjutant to Relation is a vague term covering General Gorgey in the Hungarian the connection between notes, keys, Revolution of 1848, was banished; chords or the movements of a work. toured America with success, then became associated for a time with Liszt at Weimar; was made court violinist to Queen Victoria; pardoned several notes in common are said to by the Emperor, 1860, and made court violinist; again set out upon his trasting chords, such as those of the travels, which ended only with his Dominant and Tonic, are said to be life. His letters have been published, Indirectly related, as their roots are and throw much light on such curious subjects as "Hindoo Music." Hungary, 1830; d. of apoplexy on Tonic Chord is a RELATIVE CHORD. concert stage, San Francisco, May 15, 1898.

Remote. Unrelated.

" Padding " Remplissage. Fr.

Renaud (Albert) composed the fairy opera "Aladin," 1891; the opéra comique "A la Houzarde," 191; the operetta "Le Soleil de Minuit," 1898; played organ. St. Francis Xavier, Paris; wrote music wrote on theory; played in the King's Francis Xavier, Paris; wrote music Band; pupil of his father LUPTON criticism for "La Patrie," Paris; and of the organist Keeble. B. 1766; pupil of Delibes and César Franck. B. 1855, Paris; add. Paris.

Rénaud (Maurice Arnold) sang Rellstab (Johann Karl Fried- hass in opera, debut as "Karnae" in 536

Conservatory. add. Paris.

1853; add. Naples.

Renversement. Fr. Inversion. Renvoi. Fr. REPEAT.

W. A. Mozart's set-Rè Pastore. ting of Metastasio's dramatic cantata was composed in honour of Archduke Maximilian, and first performed April 23, 1775, at Salzburg.

Repeat. Two or four dots in the spaces of the staff indicate that the passage so marked is to be played through twice. See NOTATION.

Repetition. Rapidly repeating a

tone or chord.

Répétition. Fr. Rehearsal.

Repetizione. It. Repetition;

Senza, without repeating.

Replica, con. L. "With repetition" Senza, "without repetition." Replicato. It. Repeated.

Reply. Answer in FUGUE. Réponse. Fr. REPLY.

Repos. Fr. PAUSE.

Fr. Burden of song; Reprise. repeat; reappearance of a first theme in works in the Sonata FORM.

Requiem aeternam dona eis. L. note rest. "Grant them eternal rest." The first word of the phrase quoted, the a Versicle. of the Introitus. Α beginning memoration of the dead on All Souls' several Office Books.

previously created the rôles of the Day, and may also be sung at the High Priest and of Hamiltar in funeral and on the anniversary of the Reyer's "Sigurd" and "Salammbo" death of individuals. The other chief in Brussels, where he was engaged divisions besides the Introitus are the from 1883 to 1890. "Telramund," Kyrie; the Gradual, Requiem aeter-"Wolfram," "De Nevers," "Becknam and Tract, Absolve Domine; the messer," "Iago," "Hamlet," "Rigo-Sequence, Dies Irae; the Offertorium, letto," "Valentine," "Herod," "Es-Domine Jesu Christi; the Sanctus; camillo," etc., are a few of the 50 the Benedictus; the Agnus Dei, the roles he is said to have acquired. Communio, Lux aeterna, and some-From 1897 he was a favourite at Co- times the Responsorium, Libera me: vent Garden, and from 1907 at the and the Lectio, Taedet animam meam. Manhattan Opera House, New York. There are Gregorian melodies for all Renaud was a pupil first of the Paris these divisions of the Requiem save Conservatoire, then of the Brussels the last, and it is hardly necessary to B. 1862, Bordeaux; add that the genius of church musicians of all ages has been lavished on Rendano (Alfonzo) played piano, this solemn ritual. The most notable noted as interpreter of Bach; pupil settings are those of Palestrina, Vit-Naples and Leipsic Conservatories. toria, Mozart, Cherubini, Berlioz, B. Carolei, near Cosenza, April 5, Brahms and Verdi, the last three composers having adopted their work to the concert room rather than the church.

Research. Improvised prelude to

piano or organ number.

Resin or Rosin. Refined gum or COLOPHONY used to roughen the bows employed in playing string instruments.

Resolution. Progression from a discordant to a concordant combination of tones, or a progression giving a satisfactory sense of repose, usually effected by taking the discordant tone up or down one whole or half tone.

Resonance. Term in ACOUS-TICS for sympathetic vibrations.

Resonance Box or Body. hollow body of the violin or other string instrument which serves, by sympathetic vibration, to reinforce the tones produced by the vibration of the strings.

Ger. RESO-Resonanzboden.

NANCE BODY.

"Breath"; 16th Respiro. It.

Response. In the Anglican Ser-Missa pro defunctis or Mass for the vice, any sentence sung by the choir, Dead is called requiem because of the whether an "Amen" or the reply to

Responsoria. L. Antiphons sung solemn Mass of Requiem is sung an- in the Roman Catholic Liturgy, nually in Catholic churches in com- chants for which are contained in notes, and indicating silence.

Resultant Tones are formed by sified as Differential, meaning a tone whose vibrations equal the difference between the two tones producing it; and Summational, or equalling the

sum of the vibrations producing it. Reszke, de (Jan Meczislaw) sang ten. with distinguished success in the world's chief music centres, his remarkable talents as an actor, in combination with vocal gifts and a fine presence, making him the foremost interpreter of such Wagnerian rôles as Tristan, Walther, and Siegfried, although his repertoire included leading rôles in every school of composition; retired in 1904 and founded a singing school in Paris, where, in the fall of 1908, he was planning a new academy with opera houses in Paris and New York, the whole to be financed by Mabelle Gilman, an American comic opera singer, who had become the wife of Corey, president of the Steel Trust. Eldest son of a railway official, he was taught music by his mother, and sang solos in the Warsaw Cathedral at 12, later becoming a pupil of Ciaffei, Cotogni, and Sbriglia, and in January, 1874, made his debut in Venice as "Alfonso" in "Favorita," and his first London appearance at Drury Lane the same year. For two seasons he continued to sing bar. rôles. Until his appearance at the Théâtre des Italiens, Paris, 1876, he was billed as "Jean de Reschi." His voice had been early recognized as robust ten. rather than bar., and in 1879 he made his first appearance as ten. in Meverbeer's "Robert" in Madrid with such success that Massenet engaged him to create the name part of "Le Cid" at the Paris Opéra, 1885. Thereafter he was a favourite ten. throughout the world, especially in New York, London, and Paris. Other notable rôles were "Radames" in "Aida," "Raoul" in "Les Huguenots," and the name parts of "Faust,"

Signs employed in NOTA- "Lohengrin," and "Roméo." B. Jan. TION corresponding to the various 14, 1850; add. Paris. Eduard sang bar. bass rôles, including the King in "Aïda"; debut, 1876, at the Théâtre the vibration of two independent des Italiens, Paris; "St. Bris," "Altones sounded together, and are clasmaviva," "Ramfis," the King in "Lohengrin," "Marcel" in "Huguenots," "Hans Sachs," "King Mark,"
"Hunding." "Hagen," and "Basilio." Pupil at first of his brother JAN, with whom he was generally engaged, Eduard ranked with the foremost artists of the day, and he continued to sing at Covent Garden, London, and the Metropolitan, New York, until several seasons after his brother's retirement. In 1907-8 he taught music in London. B. Dec. 23, 1855, Warsaw; add. London. Josephine created the rôle of "Sita" in "Le Roi de Lahore"; sang in opera with success from her debut at the Venice Academy, 1875, as "Ophelia," but retired on marrying L. de Kronenburg of Warsaw; pupil of the St. Petersburg Conservatory, B. Warsaw; sister of JAN and EDUARD; d. Feb. 22, 1891, Warsaw.

Retard. To decrease in velocity; to resolve discords upward after sus-

pension.

Retrogrado. It. RETROGRADUS. Retrogradus. L. To move backward; Contrapunctus, COUNTER-POINT per recte et retro.

Retto. It. Direct.

Reuss (Eduard) taught piano at Carlsruhe, pupil of Krüger and Liszt. B. Sept. 16, 1851, New York; add. Carlsruhe. Louise Belce sang Wagnerian sop. rôles at Carlsruhe, debut 1884, at Barcelona, Metropolitan Opera House, New York, 1901-2; pupil of Gänsbacher. B. Vienna, M. ÉDUARD; add. Carlsruhe.

Reuss-Köstritz, Prince (Henry XXIV) composed two symphonies, a mass, songs; pupil of Herzogenberg and Rust, Leipsic. B. Dec. 8, 1856, Trebschen, Brandenburg.

Reuter (Florizel) toured Europe and America as "phenomenal" boy violinist; pupil of Max Bendix, Chicago and of Marteau. B. 1890; add. Chicago.

Reveil, Reveille, Revelly. Miliawakened at dawn.

Reveillé. Fr. REVEIL.

inverted intervals.

composed the opera "SIGURD," fore- lin, 1901, symphonic suite, requiem; stalling Wagner in the use of certain conducted the Mannheim material for his RING DES NIBE- theatre; pupil of Leipsic Conserva-LUNGEN; became librarian of the tory. B. May 4, 1861, Vienna; add. Paris Opéra; succeeded Berlioz as Berlin. music critic of the "Journal des Debats"; became Officer of the Legion ZANDO. of Honor, and in 1876 member of the Institut, vice David. Young Reyer, strels of ancient Greece. or Rey, studied music for a time in Rhapsodie. Ger. RH the free school established in Marseilles by Barsotti, but at 16 accepted a government appointment in Algeria, liant composition of irregular form. where he continued his studies, and and he then studied composition with nies, the overtures "Demetrius," Opera, and in consequence "Sigurd" remained unperformed 18 years, or and Philadelphia. The opera "Salammbó" was produced in 1890. Sacred music, the cantata "Victoire." piano, and a number of songs complete the list of his works. In 1908 Munich. he was Inspector General of the Paris Conservatoire. B. Dec. 1, 1823, Marof Richard Wagner's Tetralogy the seitles; d. Jan. 15, 1909. "RING DES NIBELUNGEN."

Reynolds (John) composed the anthem "My God, my God, look upon me"; sang Eng. Chapel Royal, 1765-

tary signal by which soldiers are Jungfrau von Orleans," 1887; "Satanella," 1888; "Emerich Fortunat." 1889, the comic opera "Donna Reverse Motion. Progression by Diana" to his own book, 1894, all verted intervals.

Reyer (Ernest Louis Étienne) produced at the Prague Opera; the folk-opera "Till Eulenspiegel," Ber-

> Abbreviation for RINFOR-Rf.

Rhapsodes. Gr. Wandering min-Rhapsodie. Ger. RHAPSODY. Rhapsodie. Fr. RHAPSODY.

Rhapsody. Passionate and bril-

Rheinberger (Joseph Gabriel) composed a mass. The Revolution of composed 18 organ sonatas, "Floren-1848 caused him to return to France, tine" and "Wallenstein" symphohis aunt, Mme. Farrenc. His first "Taming of the Shrew," "Triumph," important work was the symphonic "Symphonique" sonata for piano, ode with choruses "Le Sélam," to Op. 47, "Romantic" sonata for book by Theophile Gautier, Théâtre piano, Op. 184, much chamber music, des Italiens, 1850. Next came the operas "Die sieben Raben," "Maître Wolfram," one-act opera to Munich, 1869, "Thürmer's Töchterbook by Mery, Paris Theatre Lyrique, lein," two Stabat Maters, four can-May 20, 1854; "Sakountala," a bal- tatas, Requiem for soldiers of the let to plot by Gautier, July 20, 1858; Franco-Prussian war and a notable and the three-act opera "La Statue," mass "Christophorus," for double Theatre Lyrique, April 11, 1861. The choir with orchestra, dedicated to two-act opera "Erostrate," performed Pope Leo XIII. When Rheinberger at Baden, 1862, failed at the Paris began to study piano he was too little for his legs to reach the pedals. At 12 he entered the Munich Conservauntil 1884, when it was brought out in tory, where he remained seven years, Brussels. later in Paris, New Orleans then becoming teacher in the same institution, and organist at the court church of St. Michael. In due time he was made Royal Professor and Paris Opéra, June 27, 1859, "Re- Chapelmaster. B. Mar. 17, 1839, Vacueil de 10 Melodies" for voice and duz, Liechtenstein; m. the poet Franziska von Hoffnas; d. Nov. 25, 1901,

Rheingold. The "fore-evening"

Rhythmique. Fr. RHYTHMIC. Rhythmisch. Ger. RHYTHMIC. Rhythmus or Rhythm is the METRE of modern music, almost in-Reznicek, Freiherr von (Emil finite in variety, but usually redu-Nicolaus) composed the operas "Die cible to NOTATION in three, four, or are long and short notes grouped ac- d. Nov. 26, 1761, London. cording to Accent.

Ribattitura or Ribattuta.

Ribbechino. It. Small REBECK.

family.

Ricci (Luigi) composed the operas "Il Colombo," Parma, 1829; "L'Or-song "God Bless the Prince of fanella di Ginevra," Naples, 1829; Wales," etc., specialist in Welsh two "Figaro" operas which failed, music; played organ and piano. B. and 20 operas in all before he was 1819, Caermarthen; d. May 1, 1885, 30, and many more in after life, the London. only one now known outside of Italy sang in 1867 at the Paris Théâtre des London. Italiens, but died soon after. Ricci's last work was "Il Diavolo a quattro," after this he became insane. B. June Winchester Cathedral. D. 1729. 8, 1805, Naples; d. Dec. 31, 1859, Richault (Simon) published music Prague. Federico collaborated with in Paris from 1805. B. May 10, 1780, his brother LUIGI in several works Chartres; d. Feb. 20, 1866. Guill'Amante," Vienna, 1852, while the father GUILLAUME SIMON. B. barcarole "Sulla poppa, etc." from Aug. 6, 1839, Paris; d. 1895, Paris. his "Prigione d'Edimburgo" ranked Richter (Ernest Friedrich Eduhis "Prigione d'Edimburgo" ranked with the most popular Italian melodies for a generation. B. Oct. 22, 1809, Naples; d. Dec. 10, 1877, Coneg-

Rice (Fenelon B.) directed the played Oberlin, O., Conservatory; played organ; Dr. Mus. Hillsdale College; pupil in Boston and Leipsic. B. Jan. 2, 1841, Green, O.; d. Oct. 26, 1901, Oberlin.

Ricercari. It. Exercises; flour-

Ricercata. It. Torcata or Fantasia; Fuga, highly elaborated FUGUE in which the composer exhausts his command of Counterpoint.

Rich (John) built and managed ously opened and managed the Lin- conductors," having presided over the

nine beats. The units of Rhythm are coln's Inn Fields Theatre, which was Measures, as the units of the Measure built by his father. B. 1692, London;

Richard Cœur de Lion. A. E. It. M. Grétry's three-act opéra comique, "Restriking"; slow beginning of a containing the air "O RICHARD, O trill; passing note.

MON ROI," to book by Sedaine, was first performed Oct. 21, 1784, at the Ribs. Sides uniting the back and Paris Opéra Comique. Julius Benebelly of an instrument of the violin dict's cantata of this title was first performed, 1863.

Richards (Brinley) composed the

Richardson (Joseph) composed being "CRISPINO E COMARE." In flute fantasias and variations; played 1844 he married Lidia Stolz, who flute. B. 1814; d. Mar. 22, 1862,

Richardson (Vaughan) composed anthems, services; sang in boyhood, produced at Trieste, 1859. Shortly Eng. Chapel Royal; became organist

including "Crispino," and was his laume Simon continued the business fellow student at the Naples Confounded by his father CHARLES servatory. He composed wholly SIMON. B. Nov. 2, 1806, Paris; d. or in part 19 operas, of which the Feb. 7, 1877. Léon enlarged the pubmost successful was "Il Marito e lishing business inherited from his

ard) composed an oratorio, masses; wrote "Lehrbuch der Harmonie," "Lehrbuch der Fuge"; taught Leipsic Conservatory from its foundation; became cantor Thomaskirche, 1868; pupil of Weinlig. B. Oct. 24, 1808, Grosschönau; d. April 9, 1879, Leip-Alfred wrote on theory and sic. "Das Klavierspiel für Musik studierende," 1898; pupil of his father, E. F. R.; taught in Leipsic Conservatory and in London. B. April 1, 1846, Leipsic; add. Leipsic.

Richter (Franz Xavier) sang; played violin; conducted; composed. B. 1709. Holeschau, Moravia; d. 1789.

Richter (Hans) became the forethe first Covent Garden Theatre, Lon- most of Wagnerian conductors and don, from Dec. 7, 1732, having previ- first of the so-called "prima donna

Bayreuth Festivals since their inception, the London Philharmonic con- CANON. certs, 1879, then founded the highly successful London Richter concerts; conducted the Lower Rhine Festi- score; Redoute. vals, 1885, also conducting at the Besides many orders, including that add. Plauen. of Franz Joseph. he was made Riedel (Karl) composed part-Dr. Mus. by Oxford, 1885, and songs; edited ancient music; founded in 1898 received the freedom of the Leipsic Riedel Verein, which sang the City of Vienna. Son of the ancient music, 1855; helped found chapelmaster of Raab Cathedral the Beethoven Stiftung; 1853, sang four years in the court Leipsic. chapel, studied horn with Kleinecke Riehl, von (Wilhelm Heinrich) Kärnthnerthor orchestra until 1866, Munich. In 1870 he conducted the 20, 1837, Bremen. "Lohengrin" performance at Brus-1779, Schwarzenbach.

RICHTER

Milan, including the works of most Göttingen. B. July 18, 1849, near of the "New Italian" composers. Sondershausen; add. Leipsic. The house was founded by Giovanni, B. 1785, Milan; d. 1853, Milan. Tito conducted at Lübeck, Dantzic and continued and enlarged the business Breslau. B. April 1, 1848, Stralinherited from his father, GIO-vanni, issuing a catalogue of nearly 750 pages. B. 1811, Milan; tragic opera to his own book, based on ment of Ricordi & Co. in 1908.

Riddle Canon. Enigmatical

Ridevolmente. It. Laughingly. **Ridotto.** It. Reduced from full

Riedel (Furchtegott Ernst Au-Vienna Imperial Opera, Gesellschaft gust) composed cantatas; conducted, der Musikfruende, the Pest National became cantor of Plauen, Saxony, Opera, and the Munich Royal Opera. 1890. B. May 22, 1855, Chemnitz:

and of Mme. Richter von Innffeld, president of the Wagner Verein; pupil a noted singer and teacher, he was Leipsic Conservatory. B. Oct. 6, entered at the Vienna Konvict in 1827, Kronenberg; d. June 3, 1888,

and theory with Sechter at the Vienna composed; wrote on music; directed. Conservatory, then played in the B. 1823, Biebrich; d. 1897, Munich.

Riem (Friedrich Wilhelm) comwhen he joined Wagner at Lucerne posed piano sonatas and studies, and copied the "Meistersinger" chamber music; played organ Bremen score. Next he engaged with von Cathedral; directed Singakademie. Bülow as assistant conductor at B. Feb. 17, 1779, Thuringia; d. April

Riemann (Hugo) edited a "Musicsels, then rejoined Wagner and copied Lexicon"; wrote essays and works the score of the Ring, 1871-75, and on theory, nom de plume "Hugibert became conductor at Pest. B. April Ries"; became lecturer Leipsic Uni-4, 1843, Raab, Hungary; add. Vienna. versity, 1895; in earlier life taught Richter (Johann Christoph and lectured at Bielefeld, Bromberg, Christian) played organ; was father and the Hamburg and Wiesbaden of Jean Paul. B. 1727, Neustadt; d. Conservatories; pupil of Frankenberg, Barthel and Ratzenberger, and Ricordi & Co. published music in Leipsic Conservatory; Dr. Phil.

Riemenschneider (Georg) coma musician of repute as conductor posed the opera "Die Eisjungand violinist, and Verdi's publisher. frau," the opera "Mondeszauber";

d. May 7, 1888. Tito, his son and Bulwer-Lytton's novel "The Last of successor then assumed direction of the Tribunes," was first performed the business. B. Dec. 19, 1840; add. Oct. 20, 1842, at Dresden. The ac-Milan. The "Gazetta Musicale" estion is laid in Rome about the tablished by the founder of the house, middle of the 14th century. In the with Mazzucati as editor, continued first act, Orsini, a Roman noble, atto be published under the manage-tempted to abduct Irene, sister of the papal notary, Rienzi. Orsini's enemy

Colonna, leader of a rival faction of herself, knowing himself to be doomed. Acting on the suggestion of Cardinal sword and rushes into the building to Raimondo, Rienzi inflames the passions of the common people, who rise Rienzi, Tichatschek, ten.; Irene, against the patricians. Adriano is Wuest, sop.; Colonna, Dettmer, bass; are defeated. From the environs of posed to regard it as unworthy of the Cathedral of St. John Lateran, him. It contains, in fact, as many the next act shifts to the capitol, concerted numbers as the average where the nobles make submission to Italian work of the period. The overgames are held, but while the festivities are at their height, Orsini strikes plume of HUGO RIEMANN. at Rienzi with his dagger, only to Ries (Johann) conducted; was blunt his weapon against a shirt of court trumpeter at Bonn, and probrother at the capitol, that she may FRANZ; d. Jan. 13, 1838, Frankfort. share his danger. She finds him in Hubert composed a violin school; prayer. When she repeats Adriano's directed Berlin Philharmonic; comwarning, Rienzi advises her to save posed violin concertos, duets.

the nobility, prevents this, and in the A mob approaches. Rienzi tries to midst of quarrel, Adriano, Colonna's address them, but they will not listen. son, who is in love with Irene, comes The capitol is fired, and the mob stone to her defense. The tumult increases. Irene and Rienzi through the win-Nobles and plebeians are attracted to dows. Adriano, seeing them about to the scene, and finally Rienzi enters. perish in the flames, throws away his bound to the nobility by blood, to Adriano, Schröder-Devrient, sop.; Or-Rienzi by love, and as Rienzi, clad sini, Wachter, bass. The work is in armour, appears to lead the people, along conventional lines, so much so Adriano joins him. The patricians that in later life Wagner was dis-Rienzi, although, as Adriano informs ture, which is still heard in concert him, they are already plotting his rooms, is built up of the leading mudeath. Dances and gladiatorial sical numbers of the opera.

Ries (Hugibert) was a nom de

mail. The nobles are seized, con- genitor of notable family of musicians. demned to death, but at the interces- B. 1723, Benzheim-on-Rhine; d. 1787. sion of Adriano and of Irene, Rienzi Anna Maria sang sop. court of Bonn spares them on condition that they until 1794, when the French took pos-will swear fidelity. The oath is no session of the city. B. Bonn; daughsooner taken than broken. Again the ter of JOHANN; m. the violinist, people demand the extermination of Ferdinand Drewer. Franz Anton the patricians, and, led by Rienzi, taught Beethoven while violinist in put them to the sword. Adriano the Bonn orchestra; aided Wegeler in threatens to revenge himself for the "Notices of Beethoven"; Chevalier death of his father and kindred, and of the Red Eagle and Dr. Mus. B. the act ends with the installation of Nov. 10, 1755, Bonn; son of JOHANN; Rienzi as supreme ruler. The fourth d. Nov. 1, 1846. Ferdinand wrote act opens with the approach of Rienzi biographical notes of Beethoven pubto church at the head of a gay pro-cession. He has lost the confidence posed eight operas including "Die of the people because of a report that Räuberbraut," Frankfort, 1829; "The he has leagued with the emperor to Sorcerer," London, 1831, the oratorestore power of the Pope. Adriano rios, "Der Sieg des Glaubens," Berlin, prepares to assassinate him, but as 1835, and "Die Könige Israels," Aixhe hears the churchmen chanting la-Chapelle, 1837; six symphonies, Rienzi's excommunication, his pur- nine piano concertos; played piano pose changes, he goes to Irene, and with distinction; became one of the urges her to leave Rome with him, foremost London teachers; pupil of telling her Rienzi's life is no longer Beethoven, piano; Albrechtsberger, Irene's reply is to seek her theory. B. Nov. 28, 1784, Bonn; son of 1802, Bonn; brother of FERDINAND; d. Sept. 14, 1886. Louis played violin and taught in London. B. 1830, Berlin; son of HUBERT. Adolph composed songs and piano music; taught piano in London; pupil of Kullak and Boehmer. B. 1837, Berlin; son of HUBERT. Franz founded the publishing houses of Ries & Erler, Berlin; composed songs and chamber music, suites for violin; pupil of his father, HUBERT, later prize pupil of Massart at the Paris Conservatoire, 1868, and a virtuoso of ability. B. April 7, 1846, Berlin; add. Berlin.

Rieter-Biedermann (Jacob Melchior) founded a publishing house and musical circulating library at Winter-Leipsic, 1862. B. May 14, 1811; d.

Jan. 25, 1876.

Restoration or Rifacimento. It.reconstruction.

It.Rifiorimenti. ornaments.

conducted male choruses. B. 1831, Liège; d. 1892, Schaerbeek, near Brus-

Rigabellum. L. REGALS.

Rigadon, Rigadoon.

London.

Missa Solennis, and songs; sang ten.; conducted Berlin Court opera. B. Bologna, Jan. 22, 1756; d. Aug. 19, 1812, Bologna. Henriette Kneisel d. Jan. 25, 1801, Berlin.

is faithfully followed, but for political reasons, "Francis I" in the play becomes "Duke of Mantua" in the opera, and "Triboulet, the Jester." "Rigoletto." The opera opens with a fête in the Duke's palace, at which the Duke relates his discovery of a charming maiden he traced to her home, but has not yet obtained access to, as she is visited nightly by an unknown man. The Duke leads off the Countess Ceprano, to the chagrin of her jealous husband, who is mocked by Rigoletto. Ceprano and other courtiers who have felt the bitterness of the hunchback jester's tongue, plot to destroy him, when Count Monterone, whose family has been dishonoured by thur, 1849, and a branch house in the Duke, comes in to denounce his ruler. Rigoletto mocks him also, but quails before the awful curse Monterone hurls at him. The scene shifts to the street leading to Rigoletto's Extemporized home, where he has brought up his daughter Gilda in complete ignorance Riga (François) composed and of the vileness of the court. As he is about to enter his door, the bravo Sparafucile proffers his services, in case Rigoletto has any enemies to be killed. The hunchback thanks the cutthroat, whose weapon he is soon to Lively Provencal dance resembling the hire, then entering his home, emjig, performed by a man and a woman. braces his daughter. Gilda is the Rigby (George Vernon) sang ten. young girl who has struck the fancy in English opera and concerts and in of the Duke. He has followed Rigo-Berlin and Copenhagen; in boyhood, letto in disguise, manages to introchorister St. Chad's Cathedral, Bir- duce himself into the house and woo mingham. B. Jan. 21, 1840; add. Gilda as Gaultier Maldé, a poor student, and wins her love. Meantime Rigini (Vincenzo) composed an Rigoletto has joined a party of couropera on the theme of "Don Giotiers who tell him they are about to vanni," performed in Vienna ten abduct Countess Ceprano on behalf years prior to that of Mozart's, and of the Duke, an enterprise which Riin all 20 operas, a Requiem, Te Deum, goletto cordially approves. They lead him back to his own home, meaning B. in fact, to abduct Gilda, whom they imagine to be Rigoletto's mistress. Having secured their victim, the sang sop. in Berlin court opera. B. courtiers steal away, leaving Rigoletto 1767, Stettin; m. VINCENZO, 1794; alone. He tears off the mask which has blindfolded him, and swoons on Rigoletto. Giuseppe Verdi's three- realizing that he has aided in the deseact opera, to book by Piave, based on cration of his own home. In the sec-Hugo's "Le Roi s'amuse" was first and act Rigoletto has returned to the performed Mar. 11, 1851, at La Fe-palace, vainly hoping to rescue his nice, Venice. The plot of the drama daughter from the Duke. The cour-

tiers gibe at him until he is almost and Gilda; "E il sol dell' anima," mad, and he prepares to force himself the Duke; "Caro nome," Gilda; into the Duke's presence and revenge himself, when Gilda appears. Though deceived, she still loves the Duke, and intercedes for him. Monterone is escorted through the antercom in chains, bewailing the futility of his curses against the Duke, but Rigoletto vows to be the means of carrying them into effect. The hunchback has now plotted with Sparafucile to murder the Duke, and the bravo's sister Maddalena has been employed to decov him to an inn. There the third act opens. Gilda, brought to witness her lover's perfidy before he is slain, still pleads for the Duke's life. The Duke keeps his appointment, and so ine. pleases Maddalena that she begs Sparafucile to spare him. Sparafucile time. finally agrees, on condition that another victim present himself before midnight. The conversation is over- played organ St. Giles in the Field, heard by Gilda, who determines to London. B. 1773; d. 1837, London. save her false lover, even at the cost of Edward Francis composed the opher own life. She is in boy's clothing, eretta, "Fair Maid of Islington," prepared for flight by Rigoletto. Boldly knocking at the door, she enters, is stabbed by Sparafucile, who thrusts her body into a sack, and the Organ," with E. J. Hopkins; lecwhen Rigoletto comes to the door at tured; played organ; declined Harmidnight for his victim, Sparafucile vard professorship of Music; Dr. gives him the sack with its burden. Phil., LL.D.; pupil of his father, Rigoletto drags the sack toward the STEPHEN FRANCIS, and of S. Wesriver. Suddenly the Duke's voice is ley. B. June 13, 1816, London; d. heard singing in the distance, and Sept. 26, 1876, London. filled with amazement, Rigoletto opens the sack. Gilda revives enough to profess her love for the Duke, and to pray for her father, then dies, and Petersburg, 1873; "Zarskaja New-Rigoletto falls senseless over her body. jesta," St. Petersburg, 1901; "Antar," The original cast included: The Duke, and two other symphonies; taught Mirate, ten.; Rigoletto, Varesi, bar.; composition and instrumentation at Monterone, Damini, bar.; Marullo, the St. Petersburg Conservatory. Künerth, bar.; Sparafucile, Ponz, Originally intended for the navy, and Saini, mez.-sop.; Count Ceprano, a pupil of the Naval Institute, young Bellini, bass; Court Usher, Rizzi, Rimsky-Korsakov had the advantage ten.; Gilda, T. Brambilla, sop.; Madof piano lessons at the same time, dalena, Casaloni, con.; the Nurse, and, under the influence of Balakirev, Saini, mez.-sop.; Countess Ceprano, determined to adopt music as a pro-Marselli, mez.-sop.; Page. M. Lovati, fession. His first symphony was promez. sop. The principal musical numduced at 21. In 1871 he joined the bers are Act I: "Questa o quella," staff of the St. Petersburg Conservathe Duke; "Deh non parlare." Rigotory, was made director of the Free letto; "Veglia o donna," Rigoletto School of Music, inspector of the Ma-

"Zitti zitti," male chorus; Act II: "Parmi veder le lagrime," the Duke; "Scorrendo unita remota," male chorus; "Possente amor," the Duke; "Cortigiani vil razza dannata," Rigoletto; "Tutte le feste al tempio," and "Piange fanciulla," Rigoletto and Gilda; Act III: "La donna è mobile," the Duke; "Bella figlia dell' amore," quartet, the Duke, Gilda, Maddalena. and Rigoletto; "Lassu in cielo," Gilda.

Rigols. REGALS.

Rigore. It. Strictness, exactness. Rigoroso. It. Strictly.

Rikk. Modern Egyptian tambour-

Rilasciando. Ιt. Relaxing the

Rilka. Russian LUTE.

Rimbault (Stephen Francis) 1838, songs, etc.; edited church music and reprints of antiquities; wrote "History and Construction of

Rimsky-Korsakov (Nicholas Andreievitch) composed "Pskovitjanka" ("The Girl from Pskov," St.

rine Bands; became assistant to Bala- acy to posterity. In them are most overture, the musical tableau "Sadko." May 21, 1844; d. June 24, 1908.

ket. London.

Rinf. Abbreviation for RINFOR-ZANDO.

Rinforzando. It. Suddenly reinforced or accented.

Rinforzare, Rinforzato. It. To emphasize or reinforce.

Ringelpauke. Ger. bars and rings.

produced as a complete work in the dess of Youth and Love), Frl. Haupt, by the composer as the most perfect tochter or Rhine Daughter), Frl. Lam-

kirev as conductor of the Imperial perfectly realized his theories of a orchestra, 1883, and in 1886 conductor dramatic art which should unite muof the Russian Symphony concerts. sic, poetry, action, and declamation. Other compositions were the opera In them he sought to embody the "May Night," 1880, "Snegorotchka" principles of the Greek tracedians as (Snow Princess), 1882; "Mozart und he understood them; to assemble, co-Salieri," Moscow; the opera ballet ordinate and use as a means of ex-"Mlada," St. Petersburg, 1892; the pression, every art which had been opera "Christmas Eve," 1895, a sin- under the divine patronage of the fonietta, Servian fantasia, Russian Muses, those nine sisters from whose name the word Music is derived. As a piano concerto. He published also the Greek tragedians chose their suba harmonized collection of Russian jects from the mythology of their songs, and orchestrated Dargomyz- race, so Wagner desired to depict the sky's "Commodore," Mussorgsky's gods and goddesses of the Teutonic "Khovanstchyna," and Borodin's peoples. As the Greek dramatists "Prince Igor." B. Tikhvin, Novgorod, found material in the sacred poems of Homer and Hesiod, so Wagner sought Rinck (Johann Christian Hein- his in the Nibelungen Lied, or rather rich) composed organ music including in the Eddas from which they were dea "Practical Organ School," chamber rived. In 1848, after the completion music, in all up to Op. 125; became of "Lohengrin," he wrote a three-act court organist at Darmstadt, and drama, "Siegfried's Tod," but the toured Germany as virtuoso; pupil of poetic text of the cyclus was not Kittel; Dr. Phil. Giessen Univerwholly completed until 1852, nor was sity and chevalier of many orders. B. the "Ring" ready for performance Feb. 18, 1770, Saxe-Gotha; d. Aug. 7, until the Festspielhaus had provided 1846, Darmstadt. See Autobiography. a suitable stage. Dates of early sepa-Rinaldo. George Frederick Han- rate performances of these music del's first opera composed in England, dramas will be found in the biographthe theme identical with Glück's "AR- ical notice of Wagner. The casts MIDE," was first performed Feb. 24, presented here are those of the 1711, at the King's Theatre, Haymar- Bayreuth production: "DAS RHEIN-GOLD" (The Rhine Gold): Wotan (Odin, Father of Gods and Men), Betz, bar.; Donner (God of GOLD" Thunder), Gura, bar.; Froh (God of Joy), Unger, ten.; Loge (Demigod personifying Fire and Trickery), Vogl, ten.; Alberich (Nibelung or Rattle of Gnome), Hill, bar.; Mime (Nibelung or Gnome), Schlosser, ten.; Fafner Ring of the Nibelungs. Richard (Giant), Von Reichenberg, bass; Wagner's Tetralogy or cycle of four music dramas to his own text, written (Wotan's wife), Frau von Grunin alliterative poetic form, was first Sadler, mez. sop.; Freia (Holda, Godnewly completed Festspielhaus at sop.; Erda (Mother Earth), Frl. BAYREUTH, between Aug. 13 and 16, Jaida, con.; Woglinde (Rheintochter 1876. "Parsifal" alone excepted, or Rhine daughter, Frl. Lilli Lehthese four music dramas. "Rheingold," "Walküre," "Siegfried," and or Rhine daughter), Frl. Marie Lehthete Composer as the most perfect techtor or Rhine deughter). Flux Marie Lehthete Composer as the most perfect techtor or Rhine Deughter). Flux Marie Lehthete Composer as the most perfect techtor or Rhine Deughter). fruit of his genius, and his chief leg- mert, con. "DIE WALKURE"

(The Valkyrs). Siegmund (Son of ingly at the lamentations of his tor-Schefzky, sop.; Hunding (A Neidung tance, the walls of Walhalla may be and at war with the Volsungs), seen. Fricka and Wotan awaken from Niering, bass; Wotan, Betz, bar.; their sleep, and Wotan's delight at Fricka, Frau von Grun-Sadler, mez. the completion of his dwelling place is of Wotan and Erda), Frau Friedrich proaches him with his infidelities to Materna, sop.; and her eight sisterher, and with the bargain he has made Valkyrs, Roseweise, sop.; Grimgerde, with Fafner and Fasolt, whereby Freia sop., Helmwige, mez. sop.; Ger- is to be surrendered to the giants in

Wotan and a Volsung woman), Nie-mentors. A transformation is quickly mann, ten.; Sieglinde (Sister of effected. The stage now represents a Siegmund and wife of Hunding), Frl. rocky height from which, in the dissop.; Brünnhilde (Valkyr, daughter somewhat subdued when Fricka rehilde, mez. sop.; Ortlinde, mez. sop.; payment for their services as build-Waltraute, con.; Siegrune, con.: ers. Freia comes in, terrified, and Schwertleite, con. "SIEGFRIED." seeking protection from Wotan. Faf-Siegfried (Son of Siegmund and ner and Fasolt enter, claiming their Sieglinde), Unger, ten.; Mime, reward, but Wotan tries to evade pay-Schlosser, ten.; Der Wanderer (Woment. The giants are raging. They tan), Betz, bar.; Alberich, Hill, had agreed that Fasolt should have bar.; Fafner (the Giant, now a Freia, while Fafner would be content Dragon), Von Reichenberg, bar.; with the golden apples in Freia's gar-Erda, Frau Jaida, con.; Brünnhilde, den. As they are about to take Freia Frau Friedrich-Materna, sop. "DIE by force, Froh and Donner confront GOTTERDÄMMERUNG" (The Twi- them, and Donner would kill them light of the Gods). Siegfried, Unger, with a swing of his hammer, but Woten.; Gunther (Gibichung, of an he- tan interferes, being afraid of the conroic race), Gura, bar.; Hagen (Son sequences. Loge, on whom Wotan reof Alberich, half brother of Gunther), lies for the means of saving Freia, von Reichenberg, bass; Alberich, Hill, tells of the Ring Alberich has fashioned Brünnhilde, Frau Friedrich- from the Rheingold, and the power it Materna, sop.; Gutrune (Sister of confers. Gods and giants alike covet Gunther and Hagen), Frl. Weckerlin, the Ring, which can only be obtained sop.; Three Norns (Fates), and the by theft, and Fasolt and Fafner agree three Rhine Daughters. Waltraute, to accept the Rheingold in lieu of Frau Jaida, con. "Das Rheingold." Freia, but depart, taking her with After an orchestral prelude intended them until she shall be ransomed. to suggest the idea of moving water, Freia's golden apples, which preserve the rising curtain discloses the rocky the gods' eternal youth, wither when depths of the Rhine. Woglinde, Well-she goes, and whatever scruples Wotan gunde, and Flosshilde, guardians of may have felt regarding the proposed the Rheingold treasure, amuse them- theft are overcome by the necessity of selves with teasing Alberich, pretend- getting Freia back again. A second ing in turn to be captivated by his transformation depicts the caverns of grotesque love-making, then swimming Nibelheim. Mime has just completed quickly out of his reach. The lustful a Tarnhelm or wishing cap. Alberich Alberich is enraged, tries in vain to putting it on, has become invisible, seize one of the Rhine maidens, but a beats Mime, and then leaves for the ray of sunlight illuminates the Rhein- hidden chambers where his slaves are gold, and when its guardians tell him working amid the treasure. Mime is that this treasure will confer supreme screaming with pain as the gods enter. power upon whomsoever, renouncing He tells of his woes, of the tyranny of the delights of love, shall steal it, Alberich, and describes the powers of Alberich tears the treasure from its the Tarnhelm. Alberich, the Tarnresting place and disappears in the helm in his belt, enters, driving before depths of the stream, laughing mock- him a gang of dwarfs laden with treasto take possession of the new home, ing.

ure. Confident of his power, he mocks ises hospitality. Hunding, returning at the gods. Loge suggests that while from the chase, confirms this promise, he sleeps some one will steal the treas- but on learning Siegmund is a Vol-Alberich, with the aid of the sung, tells him they must fight next Tarnhelm, transforms himself into a morning. Alone and weaponless, Siegmighty serpent, to show how easily he mund remembers that his father had can guard his possessions. Loge pre- told him of the sword Nothung (Needtends amazement, but says that Albe- ful) which one day should be his. rich cannot transform himself to any- Sieglinde, having drugged Hunding, thing as small as a toad. Alberich in- returns, and points out to Siegmund stantly proves that he can, then Wotan the hilt of Nothung in the tree. With puts his foot on the toad, Loge picks a mighty effort Siegmund plucks it up the Tarnhelm, and Alberich, re- forth. Then brother and sister, twin stored to his natural form, is securely children of Wotan, determine to esbound and dragged away by the gods. cape from Hunding's power. The next Again the stage settings portray the act opens with a meeting between Worocky heights, with Walhalla in the tan and Brünnhilde, which is interdistance. Alberich, forced to ransom rupted by the entrance of Fricka, who himself by giving the Rheingold to the scolds Wotan much as Juno was wont gods, has his dwarfs bring the treas- to scold Jupiter for his marital lapses. ure from Nibelheim; then, deprived Fricka demands that Sieglinde and of the gold, the Ring and the Tarn- Siegmund die as punishment for their helm, follows them back to the bowels incestuous love, and forces Wotan to of the earth, cursing treasure and gods swear that die they shall. Brünnhilde alike as he goes. Fasolt and Fainer returns, Wotan tells the story of the return with Freia, plant their clubs Rheingold and repents of his promise in front of her, and demand that to Fricka; but when Brünnhilde offers enough gold be piled up to hide her to save Siegmund he sternly comfrom their view. Not until the Tarn- mands her to destroy him. As Wotan helm and the Ring have been added to and the Valkyr depart, Siegmund and the heap is Freia completely hidden, Sieglinde enter, wholly exhausted, yet and the Ring Wotan refuses to give knowing Hunding to be close behind until warned by Erda that he must. them. Reproaching herself for having The giants quarrel over the possession yielded to her passion, Sieglinde falls of the treasure. Fafner kills Fasolt into a swoon, and while she is unconwith a blow of his club, gathers up scious Brünnhilde comes to summon the trensure in his bag, and marches Siegmund to Walhalla. He refuses to off. Then Donner swings his hammer, be separated from Sieglinde, and in his and the clouds which have overhung extremity is about to kill her that they Walhalla are dissipated. Froh bridges may be at least united in death. the chasm between Walhalla and the Brünnhilde, overcome with pity, deheights with a rainbow, and as the termines to save them. Then comes gods prepare to pass over this bridge the fight between Siegmund and Hund-Brünnhilde covers Siegmund the Rhine maidens are heard bewail- with her shield, but as he is about to ing the loss of their treasure. "Die deal Hunding a deadly blow, Wotan Walkiire." The first act takes place suddenly appears, thrusts out his within Hunding's hut, built up about spear, against which Siegmund's sword a great tree wherein, in past times, is shattered. Siegmund is slain. With Wotan or the Wanderer, has thrust a a mere gesture Wotan slays Hunding. sword so deeply that only the hilt is Brünnhilde quickly gathers the fragvisible. Sieglinde, busied in household ments of the sword, and carries Siegduties, is interrupted by the entrance linde away in order to place her in of Siegmund, worn with battle and safety before Wotan's wrath shall deseeking shelter from the storm. She scend upon her. The third act reveals gives him a horn of mead, and prom- the Rock of the Valkyrs, where after

assembling in a wild flight the war shall forfeit the loser's head. Mime of the first man who claims her. After Nothung, but he cannot answer the farewell, then lays her upon a bed of the sword is still in fragments. Siegmoss, covers her with shield and helfried undertakes the task himself. As of my spear, never shall pass through swinging it over his head, cleaves this fire." The curtain falls. "Sieg-through the anvil at a single blow. fried." The son of Siegmund and The second act portrays the forest father by adoption attempt to forge into a Dragon, guards the Ring and a long promised sword. But such treasure. Alberich and Wotan meet, breaks at a blow. Mime seeks to re- volley of abuse, to which Wotan recover the Ring and the other treasure plies that Siegfried threatens to slay from Fafner, realizes that he can act he Dragon, and suggests that Alberich complish this only through Siegfried, may recover the Ring by warning the so he shows the fragments of Nothung Dragon of impending danger. But the to the lad, saying if Siegfried could Dragon, answering Alberich, declares only reforge this sword he might be in a sleepy voice that he will welcome able to slay the Dragon (Fafner). the hero, as he is hungry, and bids Siggfried commands Mime to try Alberich let him sleep in peace. Woagain, and goes into the forest, leaving tan vanishes, and Alberich hides to the dwarf alone. Wotan enters, disawait the coming of the hero. Bearguised as the Wanderer, claiming hos- ing in mind that he should be killed, pitality. In the dialogue which fol- according to Wotan's prophecy, by a lows, the action of the previous dramas "fearless one," Mime brings Siegfried is recalled. Then dwarf and god agree to see the Dragon, in order that he may that each shall ask the other three be frightened, meaning, in case the

maidens await Brünnhilde, their sis- asks: Who dwell in the bowels of the ter. A moment later Brünnhilde brings earth? who on the face of the earth? in Sieglinde, tells the other Valkyrs and who on the cloudy heights? Wowhat she has done, and begs them to tan replies the dwarfs, the giants. save Sieglinde from Wotan. Sieglinde the gods, of whom Wotan is chief. asks only to die, but Brünnhilde tells Then as Wotan's spear strikes the her she shall bear a hero, and gives ground, thunder is heard, and Mime her the fragments of Nothung to keep realizes that his visitor is the chief for him until he shall have become a god himself. Wotan propounds these man. Sieglinde then gladly seeks the questions: What race does Wotan pershelter of a cavern. Brünnhilde pre- secute, though he loves them? what pares to face Wotan, who soon ap- sword must Siegfried have in order to pears, and after sending her sisters slay Fafner? who will forge that away pronounces her doom. No longer sword? Mime replies that it is the his favourite war maiden, she shall, as Volsungs whom Wotan persecutes yet a mere woman, become the property loves, and that the sword is called vainly endeavouring to soften Wotan, third question. Wotan tells him laugh-Brünnhilde as a last request begs that ingly that Nothung can be forged only she may be surrounded by a wall of by one who knows no fear, and befire, so that only a hero may dare queaths Mime's head to that hero. to claim her. To this Wotan consents. Mime, again alone, is overcome with Touched with pity, he bids her a fond terror, and when Siegfried returns met, and striking the rock with his he works, Mime realizing that he will spear invokes Loge. Flames spring succeed, prepares a poison with which up, a protecting barrier about the Val- to kill the boy when he shall have kyr's bed, and as Wotan retires he slain the Dragon. Siegfried, singing utters the words: "Who fears the tip at his task, perfects the weapon, then Sieglinde, now a well grown lad, near the cave in which Fafner, transbrought up by Mime, watches his formed by the power of the Tarnhelm weapons as Mime can forge, Siegfried and the dwarf greets the god with a questions, and that failure to answer Dragon is slain, to poison Siegfried,

and possess himself of the treasure. but recalling her divine origin, seeks Siegfried orders Mime to leave him, to repel his advances. Siegfried's pascuts a whistle with which he tries to sion finally awakens the woman's soul. imitate the songs of the forest birds, and the former Valkyr yields to his and when the Dragon pokes its head embraces. from the cavern, instead of being ung." The last drama of the Tetralfrightened only laughs. Then he at- ogy opens with a prologue. Three tacks and kills the Dragon, which, in Nornes or Fates are in conference near dying, warns him of a plot against the Rock of the Valkyrs. Fastening his life. A drop of the Dragon's blood their golden rope to a tree, or rock, has fallen on Siegfried's hand. It they narrate in turn the early coming burns, and Siegfried puts his hand to of Wotan, who had fashioned his spear his mouth, and is astonished to find from the World-ash tree, how Siegfried that the taste of the Dragon's blood had broken the spear, and how Wotan has enabled him to understand the had thereafter caused his heroes to birds tells him to enter the cave and serve as the pyre of the gods at Waltake the Ring, and when he has done halla when the end should come. But so warns him against Mime. But the before they can foretell what is about Siegfried to read Mime's thoughts be- and they vanish. The day dawns. fore they are uttered, and when Mime Siegfried and Brünnhilde come forth offers him the poisoned drink Sieg- from their cavern. Besides imparting ognizes the destined hero in Siegfried; in a boat. The Gibichungs welcome

"Die Götterdämmerlanguage of the birds. One of the make firewood of the World-ash to Dragon's blood has likewise enabled to happen, their golden rope breaks, fried strikes him dead with a blow much of her divine wisdom to Siegfrom his sword. Then the bird tells fried, Brünnhilde has given him her Siegfried of the beautiful Valkyr shining armour, has made him invulasleep on a rock surrounded by fire, nerable, except in the back, and she and Siegfried asks the bird to lead gives him her horse Grane, that he him to the maiden. The third act may ride forth to new adventures. To takes place at the foot of the Rock of Brünnhilde Siegfried gives the Ring the Valkyrs. Wotan consults Erda as in pledge of fidelity. The Hall of the to the means of averting the doom Gibichungs, overlooking the Rhine, is closing about Walhalla, but finding shown as the curtain rises on the first her wisdom powerless to aid him, ex- act. Gunther longs to wed Brünnpresses his resignation to whatever hilde, and his sister Gutrune loves fate may bring forth. Erda sinks back Siegfried, whose exploits she has to earth as Siegfried appears, still heard, though neither of them is following the bird. Wotan attempts aware Siegfried and Brünnhilde have to bar Siegfried's progress, but with a been united. Hagen, half brother of stroke of Nothung, Siegfried severs Gunther and Gutrune, has inherited Wotan's spear, and the god vanishes. from his father Alberich a wild and Siegfried climbs boldly through the ruthless nature and has promised to flames, and in a moment the scene aid Alberich to recover the Ring. In changes to the fiery circle within counselling the marriage of Gutrune which Brünnhilde sleeps. Siegfried and Siegfried, Hagen means that Siegremoves her helmet and armour, and is fried shall then be compelled to go filled with wonder. He has never through the flames to bring Brünnbefore seen a woman, and beneath the hilde for Gunther. It is suggested shining mail are the soft garments out- that Siegfried may already be in love, lining a form dreamed of but un- but Hagen has brewed a magic philtre known. For the first time he is afraid, which will cause the hero to love Gubut soon this new sensation passes trune and forget all other women. away, and with a long impassioned When this plan has been agreed on, kiss he awakens Brünnhilde. The Val-siegfried's horn is heard in the dis-kyr joyously greets the light, and rec-tance, as he is sailing down the Rhine

him, he accepts a horn of mead from philtre, swears on Hagen's spear that Gutrune, drinks, instantly forgets her accusation is false. By the same Brünnhilde, and loves Gutrune. He ceremony Brünnhilde renews hilde to them. the Ring is pledge of Siegfried's love, only the more obstinate. in terror from this stranger, but Siegor vision, and father and son plan to possess themselves of the Ring, and to rule the world between them. At the dawn of day Siegfried appears. He still under the influence of Hagen's Grane, rushes into the flames. The

demands her hand in marriage, and charges, and consecrates the weapon to the brothers agree, only stipulating Siegfried's destruction. Siegfried enthat Siegfried shall first bring Brünnters the hall with Gutrune, and at Siegfried and Gun- Hagen's instigation Brünnhilde and ther swear blood-brotherhood, and Gunther begin to plan the murder of the two set forth in quest of Brünn- the hero. Brünnhilde explains that he hilde, while Hagen remains to guard is vulnerable only in the back, and it the house. Then the action shifts is decided that he shall be killed while to the scene of the prologue. Brünn- hunting. The third act takes place in hilde is visited by her sister Val- a dense forest near the Rhine. The kyr, Waltraute, who tells of the Rhine maidens are still bewailing the gloom in Walhalla, where the gods loss of their treasure. Siegfried, wanawait their end. Wotan had said that dering away from his companions, if Brünnhilde would return the Ring draws near them, and they plead with to the Rhine maidens, the curse it had him to give them the Ring. Finding brought upon the gods and the world him obdurate, they threaten him with would be removed. But to Brünnhilde impending death, which makes him The huntsand she declines. As Waltraute rides men gather for rest and refreshment. back to Walhalla, Siegfried's horn is Hagen mingles with Siegfried's drink It is Siegfried, but, by the a potion which restores his memory, so Tarnhelm's power, in the likeness of he tells the story of his life, including Gunther, who enters. Brünnhilde flies the wooing and winning of Brünnhilde. Then the ravens fly through the wood, fried pursues, subdues, and deprives and as Siegfried turns to look at them, her of the Ring. Together they enter Hagen stabs him in the back. Siegthe cavern, but Siegfried has drawn fried turns and tries to crush Hagen his sword to place between them in with his shield; but the effort is too proof of his fidelity to Gunther. The much, and he falls, dying, on his shield, second act transpires on the river which has dropped from his clutch. bank in front of the Hall of the Gi- His last words are a delirious greeting bichungs. Hagen, spear in hand, sits to Brünnhilde. Then the scene shifts asleep in the moonlight. Alberich back to the Hall of the Gibichungs. talks to him, appearing as in a dream Gutrune, who is waiting for the return of Siegfried, hears from Hagen that Siegfried has been killed by a wild boar, and swoons when the body is brought in. Hagen lavs claim to the recounts the adventure just concluded, Ring, and when opposed by Gunther and explains that he has come at once, kills him. Then Hagen attempts to by using his Tarnhelm, while Gunther remove the Ring from Siegfried's hand, and Brünnhilde are following in a but the dead hand is raised in menace, boat. Hagen thereupon calls the vas- just as Brünnhilde enters. Gutrune sals together with a blast of his horn, complains that Brünnhilde is responand orders preparations for the wed- sible for the evil which has befallen ding of Gunther. On seeing Siegfried, them, but Brünnhilde haughtily re-Brünnhilde is so overcome with emo- plies that Siegfried was her husband, tion as to faint in his arms. But when and directs that the funeral pyre be Siegfried claims Gutrune as his bride, built. Then removing the Ring from and she sees the Ring on his finger, she Siegfried's finger, after Siegfried's is both angry and astonished. She body has been placed in position, she claims Siegfried as her husband. He, fires the pyre with a torch, and seizing

töchter swim in on the waves to resfrom the Rhine maidens is drowned, the recovery of their treasure, a great light arises in the north. Walhalla is burning. The reign of the gods has ended. In these music dramas Wagner's employment of the LEIT MOTIF reaches its culmination. It is said that these themes suggested themselves to him as he was writing the books and before he had actually begun to mixture stop. compose the music. However that may be they are interwoven with marvelous ingenuity throughout the text of the Tetralogy, and are assembled most effectively, not only in the Funeral March, but in Brünnhilde's farewell. Despite Wagner's aversion to the performance of his music in concert form, such passages as the Ride of the REPEAT. Valkyrs, Wotan's Farewell and the Magic Fire Scene from Walkure; the composed symphonies, overtures; Waldweben from Siegfried; and the taught theory, Dresden Conservatory; Funeral March from Götterdämmerung have been favourite concert numbers for years.

Nasso," 1608. B. 1562, Florence; d. add. London. 1621.

Rio de Janeiro. The Brazilian cap- energy. ital had its musical beginnings in the tral music, together with the concerts Baden; add. Paris. of the national bands combined to make the metropolis of Brazil a music centre It. of first importance in South America. The principal publishing house in South America was founded in that city by A. NAPOLAO.

Riotte (Philip Jacob) composed reinvigorate.

Hall of the Gibichungs catches fire, the highly popular "Battle of Leipbut soon the pyre dies down and colsic," the operetta "Das Grenzlapses. Then the waters of the Rhine stadtchen," Kärnthnerthor Theater, overflow the Hall, and the Rhein- Vienna, 1809; the cantata "The Crusade," 1852, in all 48 operas, operettas, cue the precious Ring from the ashes. ballets, etc., and a symphony, sonatas. Hagen, who attempts to tear the Ring etc.; music director of the Congress of Erfurt, and from 1818 conductor at and as the Rhine maidens rejoice in the Vienna Theater an der Wien. B. Aug. 16, 1776, St. Mendel, Trèves; d. Vienna, Aug. 20, 1856.

RISVEGLIARE

Ripieno. It. "Supplementary." In early orchestral concertos the solo instruments were accompanied by others which merely filled in the harmony; thus an additional or supplementary part: on Italian organs a

Riposta. It. An answer in FUGUE. Rippon (John) composed the oratorio "The Crucifixion"; compiled "Selection of Psalm and Hymn Tunes"; evangelical minister. April 29, 1751, Tiverton; d. 1836. London.

Ripresa. It. REPRISE, BURDEN.

Rischbieter (Wilhelm Albert) played violin; pupil of Hauptmann. B. 1834, Brunswick; add. Dresden.

Riseley (George) composed a Ju-Rinuccini (Ottavio) wrote the libilee Ode, 1887, part-songs; founded bretto for "Dafne," the first Italian Bristol Choral Society, conducted; opera composed by Peri and Caccini, played organ Bristol Cathedral; pupil 1594, and Monteverde's "Arianna a of Corfe. B. Aug. 28, 1845, Bristol;

Risentito. It. With expressive

Risler (Joseph Édouard) played establishment of a Conservatory of piano; was attached to Festspielhaus Music in Vera Cruz with PORTO- and Paris Opera, and in 1906 became GALLO as director, by the Emperor member of the superior council, Paris Dom Pedro, 1813. An excellent opera Conservatoire, where he had been a house, many smaller theaters devoted prize pupil under Diemer; also studied to lyric drama, numerous organizations with Dimmler, Stavenhagen, D'Albert, for the cultivation of choral and orches- and Klindworth. B. Feb. 23, 1873,

Risolutamente, Risoluzione, con.

With resolution.

Risolutissimo. It. Very resolutely. Risonanza. It. RESONANCE.

Ristretto. It. STRETTO.

Risvegliare. It. To rouse up or

Risvegliato. It. With animation. Rit. Abbreviation for RITAR-DANDO.

Ritardando, Ritardato. It. With gradually decreasing speed.

Ritardo. It. Retardation.

Riten. It.TENENDO, etc.

Ritenendo, Ritenente, or Ritenuto. It. To retard the speed.

Ritmo di quattro battute. It.time.

Ritmo di tre battute. It. triple time.

Ritornello. It. "Return" or repetition; an interlude; instrumental accompaniment of a song; Italian folksong.

Ritter (Frederic Louis) wrote "A History of Music in the Form of Lectures," 1870-74; "Music in England" and "Music in America," 1883; taught at Vassar College; compiled "A Practical Method for the Instruction of Chorus-classes"; composed symphonies in A, E minor, and E flat, songs, choruses, and church music; conducted the Sacred Harmonic Society and Arion, New York, 1861-67; pupil of Hauser, Schletterer, and in Paris under his cousin Georges Kastner. B. June 22, 1834, Strasburg; d. June 22, 1891, Antwerp. Fanny Raymond wrote "Woman as a Musician," translated works on music. B. 1840, Philadelphia; m. FREDERIC LOUIS; d. London after 1888.

Ritter (Hermann) played the "Viola Alta," which was an instrument he devised resembling the obsolete tenor viol, and free from the muffled tone of the ordinary viola; wrote on musical topics; taught musical history, æsthetics and viola at the royal Würzburg school; composed and arranged music for viola. B. Sept. 26, 1849; add. Würzburg.

operas "Marianne," Paris, 1861; "La dea risorta," Florence, 1865; popular Paris: d. April 6, 1886, Paris.

Ritz or Rietz (Eduard) played vio-

lin; known as the intimate friend or Mendelssohn; pupil of his father, and of Rode. B. 1801, Berlin; d. Jan. 23, 1832. Julius composed three symphonies, four operas, masses, overtures, chamber music; conducted the Abbreviation for RI- Leipsic Gewandhaus concerts; taught composition Leipsic Conservatory, in 1860 was made conductor of the Saxon Royal Opera, and in 1876 General Music Director. Like his brother "Rhythm of four beats" or common EDUARD, he was the intimate friend of Mendelssohn, whom he succeeded as director of the Lower Rhine Festival. "Rhythm of three beats." Compound His "Dithyrambe" and "Altdeutscher Schlachtgesang" for male voices and orchestra are still occasionally sung. B. Dec. 28, 1812, Berlin; d. Oct. 1, 1877, Dresden.

Rivarde (Serge Achille) played violin, and from 1899 taught, Royal College of Music, London. Pupil of Felix Simon and Wieniawski, then of the Paris Conservatoire, where he divided the violin prize with Ondrichek, 1879. He toured for a time, spent three years in America, then joined the Lamoureux orchestra in Paris, where he was concertmeister for five years. B. Oct. 31, 1865, New York; add. London.

Rive-King (Julie) became the most noted American pianist of her time, making successful tours of Europe as well as of her own country; composed for piano and taught. B. Oct. 31, 1857, Cincinnati, O.

Riverso. It. ROVESCIO.

Rivolgimento, Rivoltato, Rivolto. It. Inversion or transposition in double COUNTERPOINT.

Rizzio or Ricci (David) is said to have composed several Scotch tunes which are still sung; played lute; sang bass. Son of a musician and dancing master of Turin, he won an appointment at the court of Savoy, arrived in Scotland, 1561, in the service of an ambassador; became singer Ritter (Theodore) composed the to Queen Mary at about \$500 per annum, organized her masques and entertainments, became her secretary of pièces de salon; pupil of Liszt, real state for foreign affairs, but was assas-name Bennet. B. April 4, 1841, near sinated by jealous nobles in Holyrood Palace, March 9, 1566.

Roast Beef of Old England, sung

at public banquets, was probably com- nounces his desire that it shall be a Leveridge.

pasticcio adapted from Rossini's "Zel- a cross. Raimbaut enters, seeking del Lago" and "Torvaldo e Dorliska"

Académie Rovale.

Robert le Diable. Giacomo Meyermarry Raimbaut.

posed by Richard Leveridge. The duel to the death. The royal family words are supposed to have been writ- assembles. Robert has gone to the ten by Henry Fielding, and occur in forest, and before joining him there his ballad opera "Don Quixote," 1733, the Prince desires that Isabelle assist although the authorship of both words in arming him. As she hands the arms and music has been claimed for to his squire she secretly prays for the success of Robert. The third act dis-Robert Bruce was the name of a closes in a ruined temple, a cavern and mira," "Bianca e Faliero," "Donna Alice, but Bertram fills his mind with doubt about the girl and his pockets by Niedermeyer, produced without with gold. Bertram, who is actually success Dec. 30, 1846, at the Paris a demon, and the father of Robert, rejoices that his son's doom is approaching. A chorus of fiends welbeer's five-act opera to book by Scribe comes him as he enters the cavern. was first performed Nov. 21, 1831, at Hearing the infernal outburst from the Paris Academie Royale. Robert, the cavern, in which she can distin-Duke of Normandy, enters the tent of guish the name Robert, Alice, who the Sicilian knights at Palermo and comes to meet Raimbaut, faints, but hears Raimbaut, a Norman minstrel, clings to the cross. Bertram returns sing the ballad which describes the from the cavern, and threatens Alice love affair of his mother, the Princess with the death of all she loves if she Bertha, with the Devil, of which Duke tells what she has seen. He orders Robert was said to be the fruit. En- her to leave as Robert appears, and raged, Robert orders the minstrel then tells Robert that her agitation is hanged. The man is saved by the in- due to jealousy of Raimbaut. As to tercession of Alice, his betrothed, who the Prince, Bertram declares that he is likewise foster-sister to Robert, and has employed sorcery to prevent the has come from Normandy to bring him duel, and that by sorcery he must be a message from his dying mother. overthrown. Robert enters a cavern Robert feels unworthy to read the to seek a branch of magic power. scroll Alice gives him. He tells of his Statues of nuns, called to life by Berlove for Princess Isabelle, how he tried tram, seek to enthrall him, and the to carry her off by force, but was pre-ballets of "Intoxication," "Gam-vented by her knights, who would have ing" and "Love" are part of their killed him but for the courage of his seductions. Robert shrinks from the friend Bertram. At the suggestion of nuns in terror, seizes the branch and Alice, he dictates a letter declaring his escapes. In act four Robert reaches love for the Princess, gives it to her the castle just as the Princess Isato deliver, and promises that she shall belle, surrounded by her bridesmaids, Alice encounters prepares for her marriage to the Bertram as she leaves, and is fright-prince. Robert, with his magic ened at his likeness to a picture of the branch, causes the entire assemblage Devil she has seen somewhere. Ber- to sleep, with the exception of Isatram induces Robert to gamble, and belle. She reproaches him for not the young Duke loses all his possesshaving been present for the duel, and sions, and is jeered at by his commimple him to throw off the evil inpanions. The second act takes place in fluences which surround him. He the apartment of the Princess Isabelle, agrees, breaks the magic branch, the who receives with joy the letter from people instantly awake, and Robert is Robert. She leaves as Robert and Berplaced under arrest. The fifth act tram enter. Robert has challenged the represents the cloisters; Robert en-Prince who is betrothed to Isabelle to ters, dragging Bertram after him. combat, and by herald the Prince an- Bertram promises him success in

everything if he will but sign a scroll. Story of the Incarnation," "The Pas-Robert is about to do so, when he sion," Psalm ciii, for voices and orscroll sent by his dying mother, finds ley; add. Oxford. in it a warning against the demon, and as he hesitates the clock strikes tune EILEEN AROON. twelve, and Bertram vanishes forever, The original cast consisted "FREISCHUTZ." chorus. of Robert, Nourrit, ten.; Bertram, Robin Hood. Reginald de Koven's Levasseur, bass; Raimbaut, Lafont, highly successful comic opera was

liope, or English Harmony," and Her Majesty's Theatre, London. "Clio and Euterpe."

book "Llyfr Tonau"; founded a series in "Creso," 1714, retired on her secret of Welsh music festivals, 1859; be-marriage to Earl of Peterborough, came Calvinistic Methodist preacher, 1722; pupil of Croft, Sandoni and and edited Welsh newspaper, under The Baroness. B. 1698; d. 1755, the name Ieum Gwyllt. B. Dec. 22, Mt. Bevis, Southampton. 1822, Wales: d. May 6, 1877.

hears a hymn he had known in child- chestra; 50 anthems, six services, hood. Bertram, who knows that if he part songs; founded the University does not win Robert's soul before mid-Madrigal and Glee Club, Oxford, night, it will be lost him forever, re- 1884; played organ, Magdalen Coldoubles his efforts, and finally owns lege, Ox.; became conductor Oxford that he is the young Duke's father. Choral Society; was organist St. Alice enters to combat the demon's John's church, Farsley, near Leeds, Finally Robert reads the at 12. B. Sept. 25, 1841, Stanning-

> Robin Adair. Scotch name of the

Robin des Bois was the name of while men and angels sing a joyful the Castil-Blaze French version of

ten.; Albert, a knight, bar.; Isabelle, first performed in Chicago, 1900, and Princess of Sicily, Cinti-Damoreau, has been repeatedly given throughout sop.; Alice, Dorus, sop.; the Abbess, the English-speaking world. It deals Signora Taglioni. The principal musiwith the familiar story of the famous cal numbers are: Act I, "Regnava un outlaw, his frolicking in Sherwood Tempo," Raimbaut; "Vanne, disse, Forest with Friar Tuck, Will Searlet, al figlio mio," Alice; "Sorte amica," Allan a Dale, and others of his merry chorus of Sicilian knights; Act II, crew, the lovemakings with Maid "Dell' umana grandezza," Isabelle; Marian, the persecutions by the "Ah, vieni," Isabelle; Act III, "De- Sheriff of Nottingham, and concludes moni fatale" or "Valse Infernale," with the restoration of Robin Hood chorus of fiends; "Nel lasciar la to his rightful rank as Earl of Hunt-Normandia," Alice; the ballets; Act ington. The earliest ballad opera of IV. "Roberto, o tu che adoro," Isabelle. this title was published by John Roberto Devereux. F. S. Merca-Watts, London, 1730. In 1750 a dante's three-act opera to book by "Robin Hood" was sung at Drury Romani was first performed Mar. 10, Lane, composed by Dr. Burney to 1833, at La Scala, Milan. Gaetano book by Moses Mendez. In 1784 a Donizetti's three-act opera to book "Robin Hood" was presented at by Camerano was first performed in Covent Garden, book by Leonard Mc-1837 at Naples, and later with success Nally; music composed, selected and in Paris and London. Both books were arranged by William Shield. G. A. founded on Corneille's play.

Macfarren's highly successful three-Roberts (Henry) published music act opera, to book by John Oxenford, in London, 1737-62, including "Cal-was first performed Oct. 11, 1860, at

Robinson (Anastasia) sang in Roberts (John) composed sacred London operas with success, receiving. music: published the Welsh tune \$5000 per season, and a benefit; debut

Robinson (John) composed a Roberts (Dr. J. Varley) composed double chant in E flat; played organ the sacred cantatas "Jonah," for Westminster Abbey in succession to voices and orchestra; "Advent, the Dr. Croft, 1727; in boyhood, chorister m. JOHN, Sept. 6, 1716; d. Jan. 5, 1741.

Robinson (Joseph) founded the performers, the he conducted 12 years; composed Leipsic; d. Dec. 16, 1842. songs and anthems, arranged Irish melodies; pupil of his father, Francis played organ, St. Margaret's, West-Robinson, founder of the Sons of minster, in succession to William Handel; in boyhood, chorister at St. Rock, Jr. D. Mar., 1809. Patrick's. B. Aug. 20, 1815; d. Aug. Röckel (Joseph August) gave Ger-23, 1898. Fanny Arthur composed man opera with a German company in 1879.

Schoole of Musicke; wherein is taught Anhalt-Cothen. August was music the perfect method of the true finger- director at Bamberg, Weimar, and ing of the Lute, Pandora, Orpharion, with Richard Wagner, whose lifelong and Viol da Gamba," London, 1603; friend he became, at the Dresden and "New Citharen Lessons," London, Opera. Involved like Wagner in the 1609.

Robusto. quality.

WILLIAM R., as organist St. John's Church. B. April 29, 1860, St. Louis; add. St. Louis.

Eng. Chapel Royal under Dr. Blow. under Wagner's supervision with aid B. 1682; d. April 30, 1762. Ann of Lindau for the performance at the Turner sang with success in opera. Paris Opéra, 1861; violin pupil of Daughter of Dr. William Turner; the Paris Conservatoire, but abanshe was known after her marriage as doned music for writing. B. Feb. 20, Mrs. Turner-Robinson. B. London; 1828, Calais; d. Dec. 16, 1861, Paris. Roccoco, Roccoco. It. Queer, old-

fashioned.

Rochlitz (Johann Friedrich) Ancient Concert Society, Dublin, founded the "Allgemeine musikalische 1834, and conducted it 29 years; con-Zeitung," published by Breitkopf & ducted the University Choral Society Härtel, of which he remained editor and at the Irish International Exhi-during life; aroused interest in the bition, 1853, when he assembled 1000 works of Haydn, Mozart, and Beethogreatest number ven in Northern Germany by his writheard at an Irish concert up to that ings, some of which were reprinted as time: helped establish the ROYAL "Für Freunde der Tonkunst"; wrote IRISH ACADEMY; founded the libretti; composed; pupil of the Dublin Musical Society, 1876, which Thomasschule. B. Feb. 20, 1769,

Rock (Michael) composed glees;

Röckel (Joseph August) gave Gerthe sacred cantata "God is Love"; Paris, 1828-32, and for the next three played piano; taught Royal Irish years in London. At first in the Academy; pupil of Sterndale Bennett diplomatic service, he made his musiand Thalberg. B. Sept. 1831; m. cal debut in Florestan during the re-JOSEPH, July 17, 1849; d. Oct. 31, vival of "Fidelio" at the Vienna Theater an der Wien, 1806. B. Upper Robinson (Thomas) wrote "The Palatinate, Aug. 28, 1783; d. 1870, Revolution of 1848, he was imprisoned It. Robust, powerful, for 13 years, and on his release, destrong; Tenore, tenor of powerful voted himself to politics. B. Graz, Dec. 1, 1814, son of JOSEPH AU-Robyn (William B.) played organ GUST; d. June 18, 1876, Budapest. St. John's Church, St. Louis, Mo., and Edward composed for piano; settled is said to have founded the first sym- in Bath after 1848, having established phony orchestra west of Pittsburgh. a fair reputation as a virtuoso pia-Alfred G. composed the comic opera nist; pupil of his uncle, J.N. Hummel. "Jacinta," "Answer" and other pop- B. Nov. 20, 1816, son of JOSEPH ular songs, a piano concerto, etc.; be- AUGUST; d. Nov. 2, 1899, Bath, came solo pianist of the Emma Abbott Eng. Joseph Leopold composed the Company at 16; succeeded his father, cantatas, "Fair Rosamond," "Sea Maidens," "Ruth," "Westward Ho!" "Mary Stuart," "The Victorian Age," dd. St. Louis. "Siddartha," many songs and orches-Roche (Edmond) translated the tral works. Pupil of Eisenhofer in book of "Tannhäuser" into French theory, and of Götze in composition,

1838, London; add. Clifton.

Rockstro (William Smyth) wrote a "History of Music for Young Students," 1879; "A General History of Music," 1886; a "Life of Handel." 1883; "Life of Mendelssohn," 1884; "Jenny Lind-Goldschmidt, her Vocal Art and Culture," partly reprinted from an earlier biography; text-books on harmony and counterpoint; lectured and taught at the ROYAL ACADEMY and ROYAL COLLEGE OF MUSIC; composed songs, glees; played organ; pupil of John Purkis, Sterndale Bennett, and the Leipsic Conservatory. B. Jan. 5, 1823, North Cheam, Surrey, Eng.; name originally Rackstraw; d. July 2, 1895, London.

Rode (Jacques Pierre Joseph) composed 24 caprices or études still invaluable to students of the violin, 10 concertos, of which the Seventh, A minor, is still played; variations in G major which Catalani and other singers have utilized with great effect; and much other music now wholly forgotten; collaborated with Kreutzer and Baillot in a famous Violin Method. Pupil first of Fauvel, then of Viotti; he played in public with such success at 16 as to win a place in the Théâtre Feydeau, and in 1794 made his first tour as virtuoso. On the foundation of the Paris Conservatoire, he became professor of violin, toured Spain; became solo-violinist to the First Consul, 1800; in 1803 to the Russian Emperor at \$4000 per annum; then resumed his concert tours. In 1813 his playing pleased neither Spohr nor Beethoven, although the latter had completed his Sonata in G, Op. 96, that Rode might play it before the Archduke Rudolph. Shortly afterwards Rode retired, but in 1825 attempted to renew his concert tours, meeting with complete B. Feb. 16, 1774, Bordeaux; d. Nov. 25, 1830, Bordeaux.

Roder (Martin) composed two symphonic poems, a symphony, three operas; wrote essays and criticisms to title, 1797; d. Dec. 10, 1847.

he settled in Clifton, Eng., and in under the pen name "Raro Miedt-1902 was represented by a song cycle ner"; conducted and taught in Dubat the Bristol Festival. B. April 11, lin and Boston; pupil of the Berlin Hochschule. B. April 7, 1851, Berlin;

d. June 7, 1895, Boston.

Rodwell (George Herbert Bonaparte) composed two collections of songs, music for many operettas and farces; conducted at Adelphi Theatre, of which his brother was manager and part owner, later at Covent Garden; taught theory, Royal Academy of Music; pupil of Vincent Novello and Henry Bishop. B. Nov. 15, 1800; d. Jan. 22, 1852, London.

Rogel (Jose) composed 61 "zarzuelas" or dramatic pieces, including "Revista de un muerto" and "General Bumbum"; conducted at Madrid theatres; pupil of Pascual Perez. B. Dec. 24, 1829, Orihuela, Alicante,

Spain; add. Madrid.

Roger (Étienne) published Corelli's sonatas, and engraved music; Am-

sterdam, 1696-1722.

Roger (Gustave Hippolite) created the name part in "Le Prophète"; debut, 1838, at Paris Opéra Comique, and continued to be popular ten. until 1868, when he joined staff of Paris Conservatoire, where he had been a prize pupil; wrote "Le Carnet d'un tenor," etc. B. Paris, Dec. 17, 1815; d. Sept. 12, 1879, Paris.

Rogers (Dr. Benjamin) composed the "Hymnus Eucharistus," sung as grace in Magdalen College Hall, Oxford, after dinner; glees, anthems, services; played organ Eton and Magdalen College. B. 1614, Windsor; son of a lay clerk in St. George's Chapel;

d. June 21, 1698, Oxford.

Rogers (James) composed songs; played organ; pupil of Löschorn, Haupt, Ehrlich, and Rohde, Berlin; Firsot, Guilmant, and Widor, Paris. B. 1857, Fairhaven, Conn.; add. Cleveland, Ohio.

Rogers (John) played lute to Charles II of Eng., 1661-63.

Rogers (Sir John Leman, Bart.) composed cathedral service, anthems, glees, madrigals; was president, London Madrigal Society, 1820-41. April 18, 1780; succeeded his father "The Garden," prize cantata, Llan- May 24, 1873, at the Paris Opéra dudno, 1896; symphony in A, Evening Comique. Services in B flat and D, songs, anRoi malgré Lui. Emmanuel Chathems, a De Profundis, the cantata brier's three-act opera comique, to S. Grosvenor. B. Nov. 17, 1847, Staf- 1887, at the Paris Opéra Comique. fordshire; add. London.

piano method; taught singing. в. 1828, Halle; d. Mar. 25, 1883, Berlin.

"Reed flute"; Rohrflöte. Ger.

organ stop.

"Reed work" Rohrwerk. Ger. of an organ, as opposed to the flute

Roi de Lahore. Jules E. F. Massenet's five-act opera, to book by Louis Gallet, was first performed April 27, 1877, at the Paris Opéra. Nair, priestess of Indra, and sworn to celibacy, accepts the love of King Alim, while rejecting that of Scindia, the prime minister, who avenges himself Detected in entering the temple, the King is forced to agree that he will make war against the Moslems to atone for his sin, and is then betrayed by Scindia and falls in battle. Transported to the Gardens of the Blessed, the gods permit him to return to earth that he may find Nair, on condition that he will not resume his regal Pavia; d. Sept. 15, 1841, Milan. position, and that his life shall end with that of Nair. Scindia has Nair to become his wife. Nair recognizes her beloved, and tries to escape with him, but they are pursued passages quickly repeated. by Scindia, and rather than become at the same moment, and the lovers are welcomed to Paradise by Indra. The ballet music is especially lovely, and it may give joy to lovers of the tian in the Hindu Heaven.

the CONFRERIE DE ST. JULIEN.

Roi D'ys. Edouard Lalo's three-act opera to book by Edouard Blau was first performed May 7, 1888, at the Paris Opéra Comique.

Rogers (Dr. Roland) composed opera comique was first performed

"Prayer and Praise"; played organ, book by E. de Najac and Paul Bangor Cathedral, 1871-91; pupil of Burani, was first performed May 18.

Rokitansky, Freiherr von (Hans) Rohde (Eduard) composed; wrote sang bass in opera with distinction; debut at Prague, 1862, in "La Juive"; became prof. Vienna Conservatory, 1894. B. Vienna, Mar. 8, 1835; add. Vienna. Victor taught singing, Vienna Conservatory; wrote "Uber Sänger und Singen," 1894. B. Vienna. July 9, 1836; brother of FREI-HERR HANS; d. July 17, 1896, Vienna.

> Rôle. Fr. That portion of a dramatic work assigned to a single singer

or actor.

Rolfe & Co. made pianos in London, 1796-1890.

Roll. Trill on percussion instruby informing the High Priest Timour. ments, produced on the kettledrum by rapid taps with both sticks; on the tambourine with the knuckles; swift organ arpeggio.

> Rolla (Alessandro) was the teacher of Paganini; composed for violin and played and conducted at La Scala; prof. Milan Conservatory; pupil of Renzi and Conti. B. April 22, 1757,

Rollando. It. Rolling.

Roll Call. The long roll employed usurped the throne, and compelled as a military signal for assembling troops or sending them into action.

Rolle. Ger. Rapid up and down

Rolle (Christian Friedrich) was his prey, Nair kills herself. Alim dies the cantor of Magdeburg from 1721, where he d., 1751. Friedrich Heinrich wrote biography of his father, CHRISTIAN FRIEDRICH. Chris-Carl succeeded his father. waltz to know that it may be heard CHRISTIAN FRIEDRICH as cantor. Johann Heinrich composed Roi des Violons was the head of four-part motets, services for the entire church year, five passions, 21 oratorios or religious music dramas; played viola in the chapel and quartet of Frederick the Great, then became organist and cantor at Magdeburg. Roi l'a dit. Leon Delibes's three-act B. Dec. 23, 1718, Quedlinburg; son of CHRISTIAN FRIEDRICH; d. Dec. of its technique; composed concerto 29, 1785, Magdeburg.

bretti for operas in London, 1718-44, certo, "Die wiedergefundene Statue," then returned to his birthplace, and other operas; funeral symphony Florence.

as Mendelssohn's "Songs Without toured as virtuoso during the French Words"; vague term having same invasion; was instructor at the Paris significance in music as in poetry.

GALLIARD.

Romanesque. Fr. GALLIARD.

Romani (Felice) wrote 100 books Genoa; d. Jan. 28, 1865, Moneglia.

Romano (Alessandro della Viola) composed madrigals, motets, fivepart Canzoni Napolitane, published Rome, 1554, and Venice, 1579; called della Viola because of his favourite Concerts-Spirituel; toured as virtuinstrument. B. Rome about 1530.

A term, like Classic, Romantic. borrowed from literature, and used as its antithesis. It seems to have been adopted generally about the time of von Weber's supremacy, and has been applied successively to all who introduced new or freer methods in the treatment of FORM. Thus Beethoven and Schubert are alleged to have been romanticists, although they are undeniably Classic, as well as Berlioz and the recent schools of French and German and Italian composers, and Schumann considered himself the apostle of the Romanticists.

Romantique. Fr. ROMANTIC. ROMANTIC. Romanzesco. It.

Romera. Turkish dance.

Romberg was the name of a family of German musicians founded by two brothers, Anton and Heinrich, who lived in Bonn and Berlin, and appear to have survived until 1792. Anton played bassoon; gave concerts in Hamburg. B. Mar. 6, 1742, Westphalia; d. Dec. 14, 1814. Anton played the modern school of 'cello playing of that instrument by careful study justly famous, and of the Royal

for two 'cellos, many works for 'cello Rolli (Paolo Antonio) wrote li- solo, chamber music, a Military Confor Queen Louise of Prussia. 'Cellist Romance. Love song or composi- in the Electoral Band at Cologne in tion of romantic character, such the time of the Beethovens, Romberg Conservatoire, 1801-3; member of the Romanesca. It. Italian dance or Berlin royal orchestra; court chapelmaster at Berlin, 1815-19; then settled in Hamburg, but made frequent concert tours. B. Nov. 12, 1767, Dinfor the operas of Mayr, Bellini, Ros-klage, Oldenburg; son of the second sini, Donizetti, etc.; was poet to the ANTON; d. Aug. 13, 1841, Hamburg. royal Italian theatres. B. Jan. 31, 1788, Gerhard Heinrich played clarinet and became music director at Münster. B. Aug. 8, 1745; brother of the second ANTON. Andreas Jakob played violin, debut at seven, joined Electoral Band at Cologne, then Paris oso; composed the opera "Don Mendoce," Paris, 1800, in collaboration with his cousin BERNHARD; became chapelmaster at Gotha; composed six symphonies, chamber music, a "Toy symphony," "Die Macht der Musik," and other operas, "The Harmony of the Spheres," etc.; church music. B. April 27, 1767, Vechta, near Münster; son of GERHARD HEINRICH; d. Nov. 10, 1821, Gotha. Cyprian composed for and played 'cello; pupil of his uncle; member St. Petersburg court orchestra. B. Oct. 28, 1807, Hamburg; son of ANDREAS JAKOB; d. Oct. 14, 1865, Hamburg. Therese played piano. B. 1781; sister of ANDREAS JAKOB.

Rome is the seat of the SISTINE CHOIR, at once the most venerable and celebrated of the world's church choirs and music schools, possessor of a municipal orchestra directed by Alessandro Vessella, which weekly concerts during the greater part of the year at the Argentina Theatre, the Costanzi and other bassoon; son and pupil of the second theatres devoted to lyric art, many ANTON. B. 1777. Bernhard founded splendid church choirs, of which that at the Cathedral of St. John Lateran, and greatly increased the capability presided over by Filipo CAPOCCI is

Academy of Sta. Caecilia, formerly Vecchietti were added to the faculty. a papal institution, which in 1908 in In 1886 Commandatore Fillippo Liceo provided instruction for 1387 di Roma sotto l'invocazione di Sta. Caecilia was founded by Pope Pius V, 1566, its charter confirmed by Greg- reformers. ory XIII, 1584, and it included in its membership practically all the great ting residence and study in Rome is musicians of Italy from the age of the grand prize offered annually to Palestrina, and many of the most distinguished of foreign composers down and every second year to students of to the days of Liszt and Gounod, the Brussels Conservatory. Originally the congregation was preassisted by a council and professors the institution gave the first performance in Italy of Rossini's Stabat Mater. Several attempts at estabwas formally recognized. With the destruction of the temporal power of the Pope, the Academy became a royal institution.

cluded an endowed Liceo or school of Marchetti became director of the music with tuition as low as a dollar Liceo under a new constitution which a month, directed by Commendatore permitted the acceptance of a gov-Stanislao Falchi, having a faculty of ernmental subsidy. The Academy was 40 professors, including SGAMBATI presided over in 1908 by Count di and Penelli, and nearly 250 students. San Martino, and enjoyed the patron-The school received an allowance age of the royal family, the King of about \$16,000 per annum from being honorary president. To trace the government. The history and the history of the schools founded in æsthetics of music, general Italian lit- Rome by GUIDO, GAUDIO MELL. erature, as well as the theory and PALESTRINA and NANINI, Napractice of music, were taught in all tale, etc., would be to write the hisbranches, and in its first 25 years the tory of Italian music. The influence of Rome in musical matters has alpupils, of whom 415 received diplo- ways been far reaching, and the presmas. The Congregazione dei Musici ent Supreme Pontiff, PIUS X, will doubtless be regarded by posterity as one of the most important of musical

ROMEO

Rome, Prix de. A stipend permitstudents of the Paris Conservatoire,

Roméo et Juliette. Charles F. sided over by a cardinal, who was Gounod's opera in five acts to book by Barbier and Carré was first perof all branches of music. In 1689, by formed at the Paris Theatre Lyrique, papal decree, the congregation was April 27, 1867. The characters are empowered to license all professional identical with those in Shakespeare's musicians. The title of Academy or play, with the addition of Stephano "ACCADEMIA" was first conferred (mez. sop.), page to Roméo, and "ACCADEMIA" was first conferred (mez. sop.), page to Roméo, and by Gregory XVI, 1839, and in 1841 Gregorio, a watchman. There is no need of repeating the story of the opera, as it closely follows the construction of Shakespeare's play. The lishing a music school in connection principal musical numbers are: Act with the Academy failed until 1869, I, the waltz in Capulet's house, Juliwhen Sgambati and Penelli actually ette; "Mab Regina," Mercutio; "Di began free lessons for the piano and grazia," Roméo and Juliette; Act II, violin in the Academy's building, the the balcony scene, Romeo and Julisuccess of which resulted in a decree ette; "Al vostro amor cocente," Friar the following year in which the Liceo Laurent; trio, quartet and "Ah! col nibbio," the Page; Act III, "Tu dei partir," Roméo and Juliette; "Non temero mio ben," Juliette, In 1875 a provisional Nurse, Friar Laurent, and Capulet; committee of the Academy gave way Act IV, "Bevi allor questo filtro," in the management of the Liceo to a Friar Laurent; Act V, orchestral council of direction headed by Com- prelude to the scene at the tomb. mandatore Emilio Broglio, and besides Other operas to this title are: a three-Sgambati and Penelli. Alessandro Or- act opera by Steibelt, to book by de sini, Ferdinando Forino, and Vedasto Segur, La Scala, Milan, Jan. 30, 1796;

three-act opera by Vaccaj, to book by Ronde. Fr. "Round," name Romani, Oct. 31, 1825, Teatro della the SEMIBREVE in NOTATION. Canobbiana, Milan. Other operas to the same theme: "I capuletti ed i Montecchi," Bellini's three-act opera, to book by Romani, Venice, Mar. 11, 1830; "Les Amants de Verone," fiveact opera, to his own book, by Marquis d'Ivry, Oct. 12, 1878. Tschaikowsky's symphonic poem "Romeo and Juliette " was first performed Mar. 4, 1870, at the Musical Society, Moscow. Paganini, was first performed Nov. 1839, at the Paris Conservatoire. rangement of the movement usually It is entitled "Roméo et Juliette, symphonie dramatique avec chœurs, solos in the original key and sometimes de chant, et prologue en recitatif enters without introduction followed choral, Op. 17." enters without introduction followed by an episode modulated into the rela-

Romer (Emma) sang sop. in opera at Covent Garden and Drury Lane; created name parts in Barnett's tive major, with a modulation return-"Mountain Sylph" and "Fair Rosa- ing to the first subject in the original

Römischer-Gesang. Ger. GRE-GORIAN CHANT.

Asti; d. 1882, Casale Monferrato.

1810; settled in Munich, 1819-29; debut La Fenice, Venice, 1797. B. July 11, 1772, Venetia; d. April 13, in the Gewandhaus orchestra, where 1836, St. Petersburg. Felice wrote a he succeeded his master, David, as vocal, Würzburg, Frankfort, Milan, Quartets; pupil of the Leipsic Con-London; pupil of his father, DO- servatory. B. Deventer, Holland, MENICO. B. Venice, 1811; d. Sept. Sept. 30, 1829; d. Dec. 12, 1897. as Rigoletto; taught Madrid Con- last two years of its life; taught in servatory; founded singing school, the Amsterdam Conservatory, and in at Covent Garden, and toured Amer- of the Maatschappij tot Bevordering ica, 1866-74; debut at Pavia, 1831; der Tonkunst. From 1898 he deson and pupil of DOMENICO. B. voted himself wholly to teaching and in opera 35 years from debut at Lucca, GELBERT, and of his mother, daugh-1836, then taught vocal at Milan; ter of Moritz Klengel, another Geson and pupil of DOMENICO. B. wandhaus concertmeister, he studied Venice, 1814.

"Round." name of

Rondeau. Fr. RONDO.

Rondiletta, Rondino, Rondoletto, It. Short RONDO.

Rondo is a FORM differing from other movements of the sonata or symphony in not having the first part marked for repeat, while the principal subject does not modulate, reappears at the close of the first period in its keychord, and also after the Berlioz's fifth symphony, dedicated to modulation of the second subject. Subject to many variations, the aroffers a first subject which remains by an episode modulated into the relative major or minor key; then a second subject in the dominant or relamond"; pupil of Sir George Smart. key, with which the first part closes.

B. 1814; d. April 14, 1868. The second half begins with the second subject modulated into remote keys followed by the first subject; Ronchetti-Monteviti (Stefano) next, an episode preparing for the entaught composition Milan Conserva- trance of the second subject, followed tory; composed an opera, motet; di- by a final episode and coda, returning rected; pupil of B. Neri. B. 1814, to the original key. The rondo probably originated in a dance having Ronconi (Domenico) sang, taught couplets or solos, alternating with vocal, directed Vienna Italian opera, rondeaux or chorus, and was a favourite form with early composers.

Röntgen (Engelbert) played violin vocal method, composed songs, taught concertmeister; edited the Beethoven 10, 1875, St. Petersburg. Giorgio Julius was director of the Felix Mersang bar. in opera, especially notable itis Society of Amsterdam during the Granada; was an especial favourite 1886 succeeded Verhulst as director Aug. 6, 1810, Milan; d. Jan. 8, 1890, composing, his published works num-Madrid. Sebastiano sang bar. rôles bering 18. Pupil of his father, ENlater with Hauptmann, Richter,

KNEISEL QUARTETTE.

Rooke (William Michael) composed the opera "Amilie," Covent Garden, 1837, "Cagliostro" and "The Valkyrie," which were not produced; conducted; taught singing, numbering Balfe among his pupils; was pupil of Dr. Cogan, Dublin. B. Sept. 29, 1794, Dublin; d. Oct. 14, 1847, London.

Root. The note, whether expressed or implied, on which a CHORD is built; a note which gives overtones or harmonics in addition to its own tone; the Tonic or Dominant or Subdominant, from which certain writers on HARMONY derive all chords; the fundamental note, generator, or

ground-note.

Root (George Frederick) composed the songs "Tramp, Tramp, Tramp, the Boys are Marching" (also known as "God Save Ireland"), "Just Before the Battle, Mother," "The Battle Cry of Freedom," all popular with the Federal soldiers during the American Civil War; the cantatas "The Flower Queen" and "Daniel"; was associated with Lowell Mason in educational work; published music in Chicago, where he received doctor's degree from Chicago University; pupil of Webb of Boston, and also studied in Paris. B. Aug. 30, 1820, Sheffield, Mass.; d. Aug. 6, 1895, Barley's Island. Frederick Woodman lectured, wrote on and taught music: pupil of his father, GEORGE FRED-ERICK, and of Blodgett and Mason, New York. B. June 13, 1846, Boston; add. Boston.

Rooy, van (Anton) sang Wotan and other Wagnerian bar, rôles with great success; debut, Beyreuth, 1897, and subsequently in Berlin, London and New York, being an especial favourite at the Metropolitan Opera House; pupil of Stockhausen, Frankfort. B. Jan. 12, 1870, Rotterdam; add. New York.

Ropartz (J. Guy) composed the at each repetition. one-act operas "Le Diable couturier"

Plaidy, and Reinecke, and theory and and "Marguerite d'Écosse": incidencomposition with Lachner. B. May 9, tal music for "Pecheur d'Islande," 1855, Leipsic; add. Amsterdam. His 1893; "Dimanche Breton," suite in son JULIUS is a member of the four movements; a symphony, Psalm xxxvi, for choir, organ, and orchestra, songs, etc.; directed the Nancy Conservatory; pupil of Dubois and Massenet at the Paris Conservatoire, and later of Cesar Franck. B. June 15, 1864, Quingamp, Côtes du Nord; add. Nancy, France.

ROSALIE

Rore, de (Cipriano) composed church and secular music; played organ at St. Mark's, Venice, in succession to Willaert, whose pupil he had been; musician to the courts of Ferrara and Parma. B. about 1516, Mechlin or Antwerp; d. 1565, Parma.

Rosa (Carl August Nicholas) organized and managed the Carl Rosa opera company, headed by his wife, Mme. PAREPA-Rosa, London, and thereafter, until his death, gave notable performances at the Princess, the Lyceum, Her Majesty's, and the Prince of Wales theatres, London, introducing many works new to the British public, and maintaining a high artistic standard. This organization was still active in 1908 in popularizing serious opera in English in London and the provinces. Violin pupil of the Leipsic Conservatory and of the Paris Conservatoire, Rosa (the name was originally Rose) became concertmeister at Hamburg, 1863, then toured with Bateman in America, and then met Mme. Parepa, whom he married, New York, 1867. B. Mar. 22, 1842, Hamburg; d. April 30, 1889, Paris.

Rosa (Salvatore) was a celebrated painter who composed songs to his own verse, wrote the books of "La Strega " and "Il Lamento" for Cesti and Bandini; also wrote six satires, of which the one entitled "La Musica," an attack on the church music of his day, although not published until after his death, aroused a bitter discussion. B. July 21, 1615, Naples; d. Mar. 15 1673, Rome.

Rosalia. It. Musical passage repeated but transposed one tone higher

Rosalie. Fr. ROSALIA.

Rosamond. Thomas Clayton's set- appointment in love; son and pupil of ting of the opera, book by Joseph DANIEL. B. about 1690; d. 1766. Addison, was first performed Mar. 4, Rosel (Rudolf Arthur) composed withdrawn after the third represensuccessful setting of the same book taught violin; pupil of Weimar Muat the Little Theatre, in the Hay- 23, 1859, Münchenbernsdorf, Gera. market.

which are now published.

the sound hole of guitars and other d. 1861, Frankfort.

stringed instruments.

don Lyceum.

Rose of Persia. Sir Arthur Sulli-Basil Hood, was first performed Nov. 29, 1899, at the Savoy Theatre, London.

bury cathedrals, going thence to Dubkins and Burney. D. 1727, Dublin. pupil he was; also organist St. Patrick's Cathedral. B. about 1695; opera "Phaedra and Hippolytus," 1753, Dublin, the anthems "Great is the Lord," "One Generation." etc.; sic; taught with great success; played organ St. George's Church, played organ 30 years at Sta. Maria

Rosel (Rudolf Arthur) composed 1707, at Drury Lane, London, and the lyric stage play "Halimah," Weimar, 1895; the symphonic poem tation. Thomas Augustine Arne's "Frühlingsstürme"; played and was first performed Mar. 7, 1733, sic School and of Thomson. B. Aug.

Rosenhain (Jacob) composed the Rosamunde. Franz Schubert's in- operas "Der Besuch im Irrenhause," cidental music to the play by Wilhel- Frankfort, Dec. 29, 1834; "Le Démon mine Christine von Chezy was first de la Nuit," Paris Opera, Mar. 17, performed Dec. 20, 1823, at the 1851; "Volage et Jaloux," Aug. 3, Vienna Theater an der Wien, but the 1863, Baden Baden; symphonies, play failed and was withdrawn after chamber music; played piano. B. the second performance. There were Dec. 2, 1813, Mannheim; d. Mar. 21, an overture and 10 numbers, all of 1894, Baden Baden. Eduard comhich are now published. posed, played and taught piano. B. Rose. Ornamental border around 1818, Mannheim; brother of JACOB;

Rosenmüller (Johann) composed Rose of Castile. Michael William church music; was pupil and assist-Balfe's three-act opera, to book, ar- ant to Tobias Michael at the Thomasranged by Harris and Falconer from schule, but owing to serious accusa-"Le Muletier de Toledo," was first tions, removed to Venice, where he performed Oct. 29, 1857, at the Lon-taught, 1655-74, influencing the Venitian style of instrumental music; then settled in Wolfenbüttel as chapelvan's two-act comic opera, to book by master. B. Pelsnitz, Saxony, 1619; d. 1684.

Rosenthal (Moriz) played piano, ondon. especially noted as interpreter of Boseingrave (Daniel) played organ Schubert and modern composers; at Gloucester Cathedral, 1679-81, and toured successfully throughout Europe thereafter at Winchester and Salis- and America; wrote "Technical Studies for the Highest Degree of lin as organist at St. Patrick's and Development." Son of a professor at Christ Church, 1698; composed the the Lemberg Academy, Rosenthal anthems "Lord, Thou art become studied first at the age of eight with gracious," "Haste Thee, O Lord," and Galoth, then with Carl Mikuli, direcmuch church music praised by Haw- tor of the Lemberg Conservatory; appeared as soloist at 10 with success; Balph composed eight anthems and became pupil of Raphael Joseffy in services in C and F, some of which are Vienna, 1875; toured at 14, winning still sung in Christ Church Cathedral, the appointment of pianist to the where he became organist in succes- King of Roumania; then became pupil sion to his father, DANIEL, whose of Liszt. For six years from 1880 he was a student at Vienna University, then resumed his concert tours d. about 1747. Thomas composed the with continued success. B. Lemberg. Dec. 18, 1862; add. Vienna.

Roses (Jose) composed church mu-London; became insane owing to dis- del Pino, Barcelona, in succession to Sampere, whose pupil he had been, and where he was admitted to Holy Orders. B. Feb. 9, 1791, Barcelona; d. Jan. 2, 1856, Barcelona.

Rosin. RESIN.

Rosina. Ballad opera with music written or selected by William Shield, was first performed 1783, Covent Garden. The story is similar to that of Ruth and Boaz. A passage in the overture resembles "Auld Lang Syne," and has led to the claim that Shield was the composer of that melody.

Rosseter (Philip) composed songs; published "Lessons for Consort," 1609; gave dramatic performances from 1610 as one of the "Masters of the Queen's Revels"; played lute. B.

about 1575; d. May 5, 1623.

Rossi (Arcangelo) sang buffo bar. rôles with admirable art, interpreting such rôles as Dr. Dulcamara, the Sacristan, Bartolo, etc.; a general favourite at Covent Garden, the Metropolitan Opera House, and elsewhere, for many years; pupil of Milan Conservatory. Injured in the San Francisco earthquake, where the Metropolitan company was playing, he lost his voice, became insane, and committed suicide.

Rossi (Cesare) composed the successful opera "Nadeja," Prague, 1903.

B. 1864, Mantua.

Rossi (Francesco) composed the operas "Il Sejano moderno," "La Clorilda," "La pena degl'occhi," "Mitrane," containing the air "Ah! rendimi quel core," Venice, 1686 to 1689; the oratorio "La Caduta dei Giganti." B. Apulia; entered the Church.

Rossi (Giovanni Battista) composed book of four-part masses published in Venice, 1618, the same year with his "Organo de cantori per incile." B. Genoa; entered the Church. days.

Rossi (Giovanni Gaetano) com-

Teatro Carlo Felice, Genoa; pupil of Milan Conservatory. B. Aug. 5, 1828, Parma; d. Mar. 30, 1886, Parma.

ROSSINI

Rossi (Giuseppe) composed a twelve-part mass for three choirs and other church music; chapelmaster at the Castle of St. Angelo and San Loretto, Rome. D. Rome about 1719.

Rossi (Giuseppe) composed the opera "La sposa in Liverno"; wrote "Alli intendenti di contrappunto," 1809; was chapelmaster of Terni

Cathedral.

Rossi (Lauro) composed "La Casa disabitata," Milan, 1834, and in all 29 operas, a grand mass, six fugues for strings, two sets of solfège; wrote "Guida di armonia pratica orale," Ricordi, 1858, while director of the Milan Conservatory; succeeded Mercadante as director Naples Conservatory, 1870; toured America in early life; pupil of Crescentini, Furno, and Zingarelli, Naples. B. Feb. 19, 1810, Macerata; d. May 5, 1885, Cremona. Rossi (Luigi) composed "Le ma-

riage d'Orphée et Euridice," the first Italian opera performed in Paris, Mar. 2, 1647, other dramatic works and 13 cantatas. B. about 1600, Naples.

Rossi (Michael Angelo) composed the opera "Erminia sul Giordano," performed at the Barberini Palace, Rome, about 1636, based on an episode in Tasso's "Jerusalem Delivered," "Toccate e Correnti" for organ or cembalo, second edition, Rome, 1657; pupil of Frescobaldi.

Rossi (Salomone) composed four books of "Sinfonie e Gagliarde" and "Sonate," 28 psalms in Hebrew and Italian, 1623; madrigals and canzonets; was court musician at Mantua, 1587-1628, where he was permitted to discard the badge which other Jews tendere da se stesso ogni passo diffi- were compelled to wear in those

Rossini (Gioacchino Antonio) posed the prize symphony "Saul," composed the "BARBER OF SE-Paris, 1878; the operas "Elena di VILLE" (Barbiere di Siviglia), one of Taranto," Parma, 1852, "Giovanni the world's greatest comic operas, and Giscala," "Nicolo de' Lapi," "La Con- one which has delighted the opera lovers tessa d'Altemberg," and "Maria Sanz," of three generations; "GUILLAUME Bergamo, 1895, three masses, an ora- TELL" ("William Tell"), a masterly torio, a requiem; became director serious opera which still holds a prom-Parma Conservatory, and conductor inent place in repertoire; a STABAT

MATER, regarded as the most impres- kindness of Marquis Cavalli, he was his 37th year, eclipsing all rivals; because of the success of Meyerbeer, and devoted himself to a life of pleasure. Giuseppe Rossini, the town trumof slaughter houses, but having antaking lessons from Babbini, an old lar, and was followed by "L'Italiana tenor, when his voice broke, and he in Algieri," an opera buffa for the San then entered the Bologna Conserva-Benedetto, Venice, and "Aureliano in tory, which now bears his name above Palmira." which failed at La Scala.

sive of those in florid style; composed commissioned to compose an opera for a total of 35 operas from his 18th to the San Mose theatre, Venice. His "La Cambiale di Matrimonio," a onethen foreswore dramatic composition act opera buffa, was well received at the San Mose, 1810, and led to further commissions. Thus in the same year he composed the cantata "Didone abpeter of Lugo, was likewise inspector bandonata," produced at Bologna, the two-act opera "L'Equivoco stravanounced his republican sympathies gante" for the Corso theatre of Boduring the troublous year 1796, he was logna, 1811, as well as the "Demetrio deprived of his appointments and im- e Polibio" for the Teatro Valle. In prisoned. His wife, a baker's daughter, 1812 he composed "L'Inganno felice" then obtained employment as a comic and "L'Occasione fa il Ladro," buffa singer in the smaller Italian theatres, pieces for the San Mose, and the ora-and the future composer accompanied forio "Ciro in Babilonia," brought out his mother in her wanderings. The in Lent at Ferrara. The failure of his elder Rossini was finally freed, and oratorio, as well as of "La Scala di joined his wife, playing horn at the Seta," a one-act opera buffa composed theatres in which she sang, while the for San Mose, was offset by the highly boy was sent to Bologna in charge of successful production of the two-act a pork butcher. Prinetti gave him "La Pietra del Paragone" at La harpsichord lessons, but with so little Scala, Milan. In 1813 the composer result that young Rossini began to was asked to prepare a work for La play practical jokes on his master, Fenice, Venice, which at once brought who avenged himself by having the the manager of the San Mose down on lad apprenticed to a smith. Angelo him with a contract by which he was Tesei, a teacher of the better type, compelled to write an opera for that next gave the boy lessons in harmony house. Rossini complied with his conand singing. At 10 he was able to tract, but "I due Bruschini" proved earn money by singing solos in church; to be a practical joke which deeply shortly after he sang a role in the amused those in the secret and coropera at the municipal theatre, and respondingly enraged those who were at 13 was qualified to play horn and not. Then came "Tancredi," at La accompany on the cembalo. He was Fenice, which was immensely popuits portal, receiving instruction in For a time Rossini settled in Milan, counterpoint from Padre Mattei and much fêted by the aristocracy, and in on the 'cello from Cavedagni. He had 1814 his "Il Turco in Italia" was already composed "Demetrio," an produced at La Scala, and he composed opera; some songs, and horn duos, and the cantata "Egle ed Irene" for the when, after months of study, Mattei Princess Belgiojoso. "Sigismondo," informed him that while he was not written for the Fenice, 1815, proved sufficiently well grounded in counter- such a disheartening failure that the point for church music, he knew composer withdrew to his home in enough to compose operas, he promptly Bologna. Barbaja, the Neapolitan imdropped his studies. In 1808 Rossini's presario encountered him there, and cantata "Il Pianto d'armonia per la persuaded him to accept the direction morte d'Orfeo," which had won the of the San Carlo and Del Fondo prize at the Conservatory, was publicly theatres, and to write two operas for performed. His next work was an him annually. Rossini's salary was overture in fugue form. Through the fixed at about \$2400 per annum, and

for the next eight years he worked Naples previously to offering it to the constantly and with enormous profit more severe Viennese audiences, he to Barbaja. "Elizabetta," produced accompanied her to Bologna, and they at Naples, 1815, foreshadowed Scott's were married by Cardinal Oppizoni. "Kenilworth" in subject, and marked Then they proceeded to the Austrian the beginning of Rossini's new style, capital, where rehearsals were already for in it he abandoned the use of reci- in progress. "Zelmira" was well retativo secco. work is now played before the "Barber of Seville," one of the next of his operas said to have paid his respects to Beein chronological order, for which the thoven. It was doubtless owing to overture has been lost. "Torvaldo e Dorliska" was produced at Rome, but commissioned by Prince Metternich to quickly withdrawn. Next came his return for the Congress, and for this masterpiece in light opera, which was given its first performance at the Argentina as "Almaviva," and nearly produced a riot, Paisiello having already produced a Barber of Seville which the Romans greatly admired. Although roundly hissed, the management played Rossini's work again and again, and it eventually became a prime favourite in the house where it cepted the invitation of Benelli to write had been originally almost denied a hearing. The Barber is said to have been composed in thirteen days, but in made himself agreeable to the musithe hurry which marked this portion cians and officials, and having cleaned to the practice of borrowing melodies ruptcy of his manager, and the loss of from his earlier works. Many of the the first act of his London opera, "La 20 dramatic pieces produced during figlia dell' aria," he returned to Paris, his connection with Barbaja were mere having made a contract to manage the

ROSSINI

The overture to this ceived, and the composer mingled pleasantly in Viennese society and is this sojourn in Vienna that he was august assemblage he composed the cantatas "Il vero Omaggio," "La sacra Alleanza" and "Il Bardo." "SEMIRAMIDE," of merit surpassed only by "William Tell," and the work on which Rossini had spent more la bour than on any other, was produced at La Fenice, 1823, where it failed. Rossini was disgusted, and gladly acan opera for the King's theatre, London. Stopping in Paris en route, he of the composer's career, it is not sur-prising that he should have resorted journ in England, despite the bankpasticcios. His next work was "Teti Theatre des Italiens at \$4000 per ane Peleo," a cantata for a royal wed- num. He held this appointment 18 ding, then came the comic piece "La months, producing several of his own Gazzetta" for the Florentine theatre; operas which had not hitherto been "Otello," Teatro del Fondo, Naples, heard in Paris, and also Meyerbeer's in which he introduced additional re- "Crociato," and composed the new forms, but was obliged to revise the opera "Il Viaggio a Reims" for his tragedy and give it a happy ending. company. The artistic success of Ros-"La Cenerentola" (Cinderella), sec- sini's engagement was more pronounced ond only in merit to "The Barber," than the financial, but he had become a was produced at Rome, 1817, and the favourite with the Parisians, and he same year he achieved a fresh triumph was given the posts of first composer to at La Scala with "Gazza Ladra." His the king and inspector-general of song interest in serious opera is said to in France, sinecures with an income of have been due the influence of Isabella \$4000. Pleased with this recognition, COLBRAN, who had created many of Rossini revised his operas "Maohis principal rôles, and with whom he metto" and "Mose" that they might soon fell in love. Colbran was seven be sung in a French version at the years older than Rossini, but she pos- Académie, and began work on "Guilsessed a country place and an income laume Tell," which he planned as the of \$2500 per annum, and in 1821, hav- first of a series of five operas to be ing produced his opera "Zelmira" at presented in Paris. The furore occasioned by this work led to an agree- pleasure. The "Petit Messe Solenand his successor repudiated the prosecuted his claim against the govhis pension was restored. The Stabat gion of Honor, commander of numercomplete, leaving the last four numbers to Tadolini. The management of the opera had either shelved or mutithe Meyerbeer craze had then begun. Rossini remained to hear the first performance of the Huguenots, Feb. 29, 1836, and thereafter renounced opera. Returning to Bologna, he taught Alboni and others as honorary director of that Liceo where he had been himself a student. Finding that his Stabat Mater had been sold to a speculative Parisian, he completed the work himself, and sold the performing rights to the Ecudiers for \$1600 for three months, and they in turn disposed of it to the Théatre des Italiens for \$4000. Under the management of this house it was performed in its entirety Jan. 7, 1842, at the Salle Ventadour. The "Inno popolare a Pio IX" was the only important work produced during this sojourn in Bologna. In 1845 his wife died, and in 1847 he married Olympe Pelissier, whom he had admired in Paris. Political disturbances necessitated his withdrawal to Florence that same year, but in 1855 he returned to Paris, finally establishing himself in a villa at Passy, where he entertained his friends of the artistic world. He agreed to a revival of Werk und Charakterzuge," Leipsic. his "Bruschino" at the Bouffes Parisiens, 1857, but would not even witness the performance, contenting him- sition having frequent repeats; instruself with occasional compositions for ment like the psaltery, having three the piano, and in a life of idleness and or seven strings; CANON, RONDO.

ment by which Rossini was to have nelle, which is really a work of large \$3000 from the government of Charles proportions, requiring two hours for X for one opera every second year, and performance, is the only notable work a retiring pension of \$1200. In ac- of the master's later years. It was cordance with this agreement, Ros- first sung Mar. 14, 1864, at the home sini was planning an opera on Faust, of Count Pillet-Will. A man of kindly after a holiday spent at Bologna, when impulse, an epicure, a wit, Rossini's the Revolution of July, 1830, took life, wonderful for its early activity place, Charles X ceased to be king, in contrast with the idleness which he preferred on acquiring the means to agreement. Returning to Paris, he indulge it, was singularly happy. He had been made Foreign Associate of ernment from 1830 until 1835, when the Institut, Grand Officer of the Le-Mater, his only work during these ous other orders and a member of years, was composed for the Spanish many learned bodies; he had everyambassador, and this he did not then where been fêted and made much of, and he had known poverty only in childhood. By his will the greater part of his property went to establish a lated his works in performance, and conservatory in his birthplace, Pesaro, of which the directors have been Bazzini and Mascagni. Works to be noted not mentioned in what has been said include the operas: "Adelaide di Borgogna," "Adina," "Armida," "L'Assedio di Corinto," "Bianca e Faliero." "Le Comte Orv." "La Dame du Lac" ("La Donna del Lago"), "Edoardo e Cristina," "Matilda di Shabran," "Ottone, Rè d'Italia"; the cantatas "Partenope," "Igea," "La riconoscenza," "L'Augurio felice," "Il pianto delle Muse in Morte di Lord Byron," "I pastori," "Il serto vo-tivo"; the sacred music, Tantum Ergo, for two ten. bass and orchestra; Quoniam, bass solo and orchestra; O Salutaris, four solo voices; five string quartets; a quantity of piano music, often with humorous titles, sold in manuscript for \$20,000 by his widow. B. Feb. 29, 1792, Pesaro; d. Nov. 13, 1868, Passy near Paris. See biographies by H. S. Edwards, London, 1869; "G. Rossini, sa vie et œuvres," A. Azevedo, Paris, 1865; "Vie de Rossini," Stendhal, Paris, 1823, Eng. trans.; "Rossini, sein Leben, seine

Rostral. Ger. Music pen. Rota. Lat. "Round," any compo-

Rota (Andrea) composed madri- cated to Mehul; played violin, sang. gals, masses, and other church music Graduated in 1784 from the "Ecole dated Venice 1579 to 1595; chapel- royale du genie," he had become lieumaster of San Petronio, Bologna. B. tenant of engineers when the consti-1553, Bologna; d. 1597.

ROTA

Rote. Old Eng. HURDYGURDY. Roth (Bertrand) played piano; helped found Raff Conservatory and taught Frankfort Hoch Conservatory and Dresden Conservatory; pupil of Leipsic Conservatory and of Liszt. B. St. Gallen, Feb. 12, 1855; add. Dresden.

Rothwell (Walter Henry) conducted the first English performance of "Parsifal" in America, 1903-4, and later the English production of "Madame Butterfly"; becoming conductor of the Minneapolis Symphony orchestra in 1908; composed songs and piano music. Pupil of the Vienna royal academy, and of Eysstein, Fuchs, Thuille, and Schillings, he served as conductor in several German cities and was attached to the royal opera at Amsterdam before coming to America. B. Sept. 22, 1872, London; add. Minneapolis.

Rotoli (Augusto) composed mass for the funeral of Victor Emmanuel, 1878; "Salmo elegiaco" with orchestra, 1878; taught New England Conservatory of Music; in early life club was founded by Enoch Hawkins, founder and conductor of the "So- 1843. cieta corale de' concerti sagri," Rome, and singing master to Princess Margherita; Chevalier of the Crown of lines repeated at intervals or the tune Italy. B. Jan. 7, 1847, Rome; add. to which such a poem was sung.

Boston.

Rotondo. It. Round or full, as to quality.

Minstrel ROUNDE-Rotruenges. LAYS.

"Little rounds"; Rotulae. L. Christmas Carols.

tution abolishing the crown was promulgated, and on his refusal to subscribe to this he was imprisoned and only saved from the guillotine by the fall of Robespierre. Then he rejoined the army and served until the first empire, being wounded in La Vendee in Hoche's campaign. Louis XVIII granted him a pension which was continued by Louis Philippe. B. May 10, 1760, Montaigu; d. June 27, 1836, Choisy-le-Roi.

Roulade. Fr. Flourish, embellish-

ment, ornamental runs.

Round. Composition in which several voices entering at stated intervals sing the same music, the combination producing correct harmony. Rounds are canons which can only be sung at the octavo or unison, and differ from catches in the subject matter, which need not necessarily be humorous.

Round, Catch, and Canon Club gave subscription dinners in London at which new rounds, catches, and canons by professional members were sung, although glees took the larger part of the programmes in 1908. The

Roundel. Round dance.

Roundelay. Poem with certain

Round O. RONDO or MINUET.

Rousseau (Jean Jacques) composed the pastoral opera "Le DEVIN DU VILLAGE," which held the boards 75 years at the Paris Académie de Musique, "Pygmalion," a successful melodrama, that is, a play in which the Rouget de l'Isle (Claude Jo- lines are spoken with occasional orseph) composed the MARSEILLAISE, chestral pieces, Comédie Française, 1792, to his own verse, and wrote a Oct. 30, 1775; 100 romances which he hymn to liberty composed by Pleyel, published as "Les consolations des Strasburg, 1791; "Hymne dithyram-misères de ma vie"; invented a nu-bique," celebrating the fall of Robe-merical form of Notation; wrote arspierre; "Chant des vengeances," 25 ticles on music for the Encyclopedie; romances with violin obbligato; wrote a "Dictionnaire de Musique," 1764, "Bayard en Bresse" and other admirable for that period, and many dramas, two opera books for Chelard, controversial works. This eminent "Essais en vers et en prose," dedi- author was obliged to copy music for

a livelihood, and while not profoundly versed in the rules of counterpoint and harmony, possessed considerable creative talent, as is proven by numerous compositions. His life is told with amusing frankness in his Confessions, his notation is described in his "Dissertation sur la musique moderne," Paris, 1743, and during the quarrels between adherents of the French and Italian schools of music he published "Lettre sur la Musique française," in which he concludes that "the French have no music, never will have any; or if they should, it will be so much the worse for them." The company of the Opéra responded by burning Rousseau in effigy, to which he replied with the satirical " Lettre d'un symphoniste de l'Académie royale de musique à ses camarades de l'or-chestre." His "Essai sur l'origine music in all branches, having in 1908 of Gluck. 1778, Ermenonville, near Paris.

Rousseau (Samuel Alexandre) composed the three-act opera "La Cloche du Rhin," Paris Opera, June 8. 1898; the three-act opera "Merowig," City of Paris prize, produced Nancy, Jan. 12, 1899; two masses and other church music; conducted; won the prix de Rome, Paris Conservatoire, 1878, where he had been a pupil of César Franck, with his cantata "La Fille de Jephté." B. June 11, 1853, Neuve-Maison, Aisne; d. Oct. 1, 1904, Paris.

Rovelli (Giovanni Battista) played first violin, beginning of the 19th century at the Church of S. Maria Maggiore, Bergamo. Giuseppe played 'cello. B. 1753, Bergamo; son of GIOVANNI BATTISTĂ; d. Nov. 12, 1806, Parma. Alessandro directed Weimar orchestra; son of GIOVANNI BATTISTA. Pietro played violin, became musician to the court of Bavaria; pupil of his grandfather and of Kreutzer. B. Feb. 6, 1793, Bergamo; son of ALESSANDRO: Sept. 8, 1838, Bergamo.

Rovesciamento. It. ROVESCIO. Rovescio. It. "By inversion"; contrary motion as in a CANON Can-

crizans.

Row of Keys. MANUAL or CLA-VIER.

des langues," 1753, besides chapters on a staff of 102 professors, 20 assistharmony and Greek music, gives the ants, 500 pupils, with 59 scholar-germ of subsequent absurdities re-ships including 15 founded by Mrs. garding the alleged analogies between Ada Lewis Hill and 33 prizes. The tones and colors. His "Lettre à M. principal was Sir Alexander Camp-Burney sur la Musique, avec des fragbell Mackenzie, whose administra-ments d'observations sur l'Alceste ital-tion, beginning 1888 was the first ien de M. le chevalier Gluck" is one that could be called successful. He of the earliest and best examples of was aided by a committee of manopera analyses. His controversy with agement consisting of professors and RAMEAU and others created intense a few laymen. There were departinterest, but he was manly enough to ments for languages, elocution, diccorrect many of his errors in later tion, dancing, the drama, fencing, life, while clinging to his admiration deportment, all comfortably housed Besides the compositions in Tenterden street, London. A small noted Rousseau composed "Les muses subsidy is allowed by the British galantes." 1747, which failed, and Government, and in connection with fragments of an opera "Daphnis et the ROYAL COLLEGE OF MUSIC, Chloe," published in Paris, 1780. B. the Academy holds examinations in June 28, 1712, Geneva; d. July 3, music throughout the empire, and issues diplomas. Public performances are a feature of the school year. The institution was organized 1822, under royal patronage, by an assemblage of the nobility and gentry presided over by the Earl of Westmoreland, then Lord Burghersh, and Dr. Crotch was made the first principal, an office to which Cipriani Potter, Charles Lucas, William Sterndale Bennett, and George Alexander Macfarren succeeded in turn. For many years the Academy lacked adequate financial support, small grants being allowed

by one government, and disallowed had its own buildings, including a continued three years before. then Duke of Newcastle was Govthe first time. Haymarket, but continued at a loss headed by the Prince of Wales. until the extraordinary success of the was disrupted by dissensions.

by H.R.H. the Duke of Edinburgh, King is patron, the Duke of Conlater Duke of Saxe-Coburg and Gotha, naught vice patron, and the Lord who became president and leader of Lieutenant of Ireland ex officio presithe orchestra. The first conductor dent of the board. The professors was Sir Arthur Sullivan. For 29 have included Sir Robert Stewart, years George Mount was conductor, Joseph ROBINSON, Mrs. Fanny when Ernest Ford succeeded him.

Royal Choral Society gave admir- Michele ESPOSITO. able oratorio concerts in London. In 1872 the choir founded by Charles Great Britain distributed its income, F. Gounod and that of Sir Joseph amounting in 1908 to \$15,000 for the Barnby were united under the lat- relief of indigent musicians or their ter's conductorship, as the Royal Al- families. The members, since the bert Hall Choral Society, and the union of the organization with the name above given was bestowed by Royal Society of Female Musicians Queen Victoria, 1888. On the death [1839-66], have been professional of Sir Joseph Barnby, 1896, Sir Fred- musicians of either sex, aided by the erick Bridge became conductor.

being headed in 1908 by RANDEG- Society was founded by FESTING GER and VISETTI, Singing; FRANK- and WEIDEMANN, and its charter LIN TAYLOR, piano; ARBOS, and members, 1738, included HANDEL, RIVARDE, violin; Sir C. V. STAN- BOYCE, C. SMITH, CAREY, COOKE, FORD, composition; Sir J. F. E.PURCELL, LEVERIDGE, GREENE, BRIDGE, theory; with Sir Hubert READING, HAYES, PEPUSCH, PARRY as director. There were TRAVERS, and has since included the

by the party next succeeding to power. concert room, in Prince Consort Road. In 1908 besides \$2500 from the gov- London. A "Patrons Fund," founded ernment the Academy was supported by S. Ernest Palmer, 1903, of about by donations, fees, and subscriptions. \$140,000 is used for the encourage-The president then was H.R.H. the ment of native composers. The li-Duke of Connaught. An earlier braries of the SACRED HARMONIC Royal Academy, founded in London SOCIETY, and of the CONCERTS OF 1720 and becoming extinct eight years ANCIENT MUSIC, the latter prelater, raised \$250,000 to guarantee sented by Queen Victoria, are in pos-Italian opera, which had been dis-session of the College. An outgrowth The of the NATIONAL TRAINING SCHOOL, the College dates back to ernor of the Academy, which included 1882. It is affiliated with the ROYAL most of the higher nobility among its ACADEMY OF MUSIC in the matter supporters. BONONCINI and HAN- of examinations only. The Prince of DEL became the directors, and many Wales, now Edward VII, was presiof their operas were then heard for dent of the council of administration, Performances took and Sir George GROVE was the first place in the King's theatre in the director. In 1908 the council was

Royal Irish Academy of Music "BEGGAR'S OPERA" put a quietus taught music in all branches, having to the Academy, which had expended a faculty of more than 40 in 1908 the whole of the guarantee fund, and and an enrollment of nearly 500. The Academy then had an endowment of Royal Amateur Orchestral So- nearly \$100,000, and was adminisciety was founded in London, 1872 tered by a Board of Governors. The ROBINSON, Levey, Elsner, Bast, and

Royal Society of Musicians of voluntary services of a medical and Royal College of Music taught legal staff. Dr. W. H. Cummings was music in all branches, the faculty the honorary treasurer in 1908. The nearly 400 students, and the College most eminent of British musicians.



SAMUEL COLERIDGE-TAYLOR
RICHARD STRAUSS

SIR EDWARD ELGAR

MAX REGER

JEAN SIBELIUS

in opera, creating in English such im- career in Paris and London, although portant rôles as "Manon Lescaut," he occasionally made tours, such as "Margaret," and "Helen" in Boito's that of 1843 with Liszt, when he re-"Mefistofele"; debut, Aug. 16, 1865, ceived more than \$10,000 for a single Paris Opéra Comique, as Marie in concert in St. Petersburg, so delight-Heerold's opera of the same name, ing Emperor Nicholas that he conafter having won first prize at the ferred on him the rank of colonel and Paris Conservatoire. While singing the post "director of singing"; in England, 1874, she married Julius pupil of Don Santo, priest and organ-Edson Perkins, an American baritone, ist at Adro. B. April 7, 1795, Roand on his death Henry MAPLESON, mano, near Bergamo; d. Mar. 2, 1854, making highly successful tours in at his estate at Romano. America and elsewhere under his management. From 1882 until 1889 she vitch) founded the ST. PETERSalternated between the CARL ROSA BURG CONSERVATORY OF MUSIC; company, the Italian opera in Lon- composed the opera "DEMONIO," and don and in America, then settled in in every form; was the greatest of Paris as a teacher, making a farewell appearance, however, at a concert Liszt; wrote on musical topics. Son given by a pupil in London, 1903. B. Mar. 2, 1846; maiden name Ponsin; add. Paris.

Ruana.

of the viol family.

deviation from strict time, giving one whom his progress was so rapid that note greater and others less duration than signature calls for. The judicious use of Rubato is essential to the proper expression of most music, but its abuse is equally general.

act opera, to book by J. G. Rhode, was composed, 1804-6, at Breslau. Three numbers are still extant in MS. Many operas by other composers have borne this title. That of Friedrich von Flotow was first performed 1854.

Rubinelli (Giovanni Battista) sang in opera; debut in Sacchini's "Calliroe," Stuttgart, 1771, later throughout Italy and in London. B. 1753, Brescia; d. 1829, Brescia.

Rubini (Giovanni Battista) sang ten., creating many rôles for Bellini, Donizetti, and Rossini; invented the "sob" and "vibrato," both of which have been subjected to vulgar abuse ever since; possessed range from E to b' with falsetto register to f'; was "the King of Tenors" from his debut at Paris in "Cenerentola," 1825, until his retirement, 1844; first appearance in woman's rôle at Rome at 12, in St. Petersburg and Moscow in 1858 then member of Barbaja's company in led to his appointment as chapelmaster

Roze (Marie Hippolyte) sang sop. Naples. He spent the best part of his

Rubinstein (Anton Gregororecent pianists with the exception of of a Jewish manufacturer who had established himself in Volhynia, as a child, Rubinstein was first the pupil East Indian instrument of his mother, who is said to have been an accomplished pianist, then of Rubato. It. "Stolen, robbed," the Alexander Villoing, of Moscow, under his teacher introduced him at a public concert at nine in Moscow, and then took him to Paris, where in 1840 his playing aroused the admiration of Liszt and Chopin. In accordance with Rübezahl. C. M. von Weber's two- their advice the boy studied composition with Dehn in Berlin, together with his brother NIKOLAI, but continued to give concerts, appearing in Germany, England, and Scandinavia until 1846, when he settled in Vienna as a teacher, and made occasional concert tours of Hungary and Austria. In 1848 he returned to St. Petersburg, and for the next eight years studied, composed, and lived at ease under the patronage of Grand Duchess Helen. His earliest operas, "Dimitri Donskoi," 1852, "Die Sibirischen Jäger," 1852, "Toms der Narr," 1853, and "Hadji-Abrek," 1853, were not at first performed, but others of his works had crept into print, been well received, and when he resumed his concert tours, he was already widely known, both as a composer and pianist. A series of brilliant performances

to the Imperial Court with an income bass flute, clarinet and horn, Op. 9; were spent in concert tours of Europe, then he accepted the conductorship of the Vienna Philharmonic and Choral concerts, but without wholly relinquishing his career as virtuoso. His remarkable American tour, 1872-73, brought him \$40,000 for 215 concerts, and so enhanced his popularity in the New World that he was afterwards offered \$125,000 for 50 concerts, but could not overcome his dread of the voyage. From 1887 to 1891 he was again at the head of the St. Petersburg Conservatory, then resided for a time in Berlin and Dresden, and again returned to Russia. It was created, the form of sacred opera; but his reputation as a pianist was so great that his merit as a creative genius was not fully realized, and he male voices, Op. 31; 6 Songs from was forced to give concert tours long Heine, with piano, Op. 32; 6 Songs after he had planned his retirement. with piano, Op. 33; 13 Persian Songs, His literary works include an Auto- with piano, Op. 34; 2d Concerto in biography in celebration of his jubilee as an artist, 1889; "Die Kunst Russian, with piano, Op. 36; Acrosund Ihre Meister," 1892; "Erinner-tique "Laura," piano, Op. 37; Suite ungen aus 50 Jahren," and the posth. 10 numbers, piano, Op. 38; 2d So-"Gedankenkorb," 1897. See biogranata in G piano and cello, Op. 39; Nov. 20, 1894, Peterhof. The complete Triumphal Overture, orchestra, Op. 42; Nov. 20, 1894, Peterhof. The complete Triumphal Overture, orchestra, Op. 42; Nov. 20, 1894, Peterhof. The complete Triumphal Overture, orchestra, Op. 42; Nov. 20, 1894, Peterhof. The complete Triumphal Overture, orchestra, Op. 42; Nov. 20, 1894, Peterhof. The complete Triumphal Overture, orchestra, Op. 43; Nov. 20, 1894, Peterhof. list of Rubinstein works is as follows: 43; 6 Pieces "Soirées de St. Pe-6 little songs in low German dialect, tersburg," piano, Op. 44; 3d Con-Op. 1; 2 Fantasies on Russian themes, certo in G, piano, Op. 45; Concerto piano, Op. 2; 2 Melodies, piano, Op. in G, violin and orchestra, Op. 46; 3; Mazurka-Fantasie, in G, piano, 3 String Quartets, Nos. 4, 5, 6, É Op. 4; Polonaise, Cracovienne and minor, B flat, D minor, Op. 47; 12

for life. In 1859 he founded the Rus- Kammenoi-Ostrow, 24 portraits, pisian Musical Society, of which he be- ano, Op. 10; 3 pieces for piano came conductor, and in 1862 estab- and violin; 3 for piano and 'cello, lished the St. Petersburg Conserva- and three for piano and viola, Op. 11; tory, of which he was the principal 1st Sonata, in E, piano, Op. 12; 1st for the next five years. In reward for Sonata in G, piano and violin, Op. 13: this important service to art he was Fantasia in 10 numbers, "The Ball," given the Order of St. Vladimir, which piano, Op. 14; 2 trios in F, G minor, raised him to the nobility. 1869-70 piano, violin and 'cello, Op. 15; Impromptu, Berceuse and Serenade piano, Op. 16; 3 String Quartets in G. C minor and F, Op. 17; 1st Sonata in D, piano and 'cello, Op. 18; 2d Sonata in A minor, piano and violin, Op. 19; 2d Sonata in C minor, piano, Op. 20; 3 Caprices in F sharp, D, E flat, piano, Op. 21; 3 Serenades F. G minor, E flat, piano, Op. 22; 6 Etudes, piano, Op. 23; 6 preludes. piano, Op. 24, 1st Concerto in E minor. piano, Op. 25; Romance and Impromptu in F, and A minor, piano, Op. 26; 9 songs to Russian words, with piano, Op. 27; Nocturne and Caprice, in G flat and E flat, piano, Op. 28; 2 Rubinstein's desire to be known as a Funeral Marches, one "For an Artist," composer, and he revived, or perhaps in F minor, one, "For a Hero," in C minor, piano, Op. 29; Barcarolle, "Allegretto Appass." in D minor, piano, Op. 30; 6 4-part songs for F, piano, Op. 35; 12 Songs from the nata in G piano and 'cello, Op. 39; Mazurka, piano, Op. 5; Tarentelle, in 2-part songs from the Russian with B, piano, Op. 6; Impromptu-Capiano, Op. 48; Sonata in F minor, price "Homage à Jenny Lind," in A piano and viola, Op. 49; 6 studies minor, piano, Op. 7; 6 songs with "Charakter Bilder," piano duet, Op. Russian words with piano, Op. 8; 50; 6 morceaux, piano, Op. 51; Octet in D for piano, violin, viola, 'cello, 3d Trio in B flat, piano and strings,

Op. 52; 6 Preludes and Fugues chestra, Op. 96; Sextet in D. Strings, Op. 58; String Quintet in F, Op. 59; Costumé," piano, 4-hands, Op. 103; Élé-Concert Overture in B flat, Op. 60; 61; 6 Part-songs for mixed voices, piano, Op. 105; 2 String Quartets, Op. 62; "Die Nixe," Alto, female Nos. 9, 10, A flat, F minor, Op. 106; Op. 62; "Die Nixe," Alto, female Nos. 9, 10, A flat, F minor, Op. 106; chorus, and orchestra, Op. 63; 5 5th Symphony, in G minor, in memory Fables by Kriloff, Op. 64; 1st Con- of the Grand-duchess Hélène Pautra, Op. 65;; Quartet in C, piano piano and strings, Op. 108; Soirées and strings, Op. 66; 6 2-part songs Musicales, piano, Op. 109; Eroica, with piano, Op. 67; "Faust" Musicales, piano and orchestra, Op. sical Portrait, orchestra, Op. 68; 5 110; 6th Symphony, A minor, Op. Morceaux, piano, Op. 69; 4th Con- 111; "Moses," a Biblical opera in 8 certo in D minor, piano, Op. 70; tableaux, Op. 112; Concertstücke, Morceaux, piano, Op. 69; 4th Concerto in D minor, piano, Op. 70; 3 Morceaux, piano, Op. 71; 6 Songs "Der Morgen," cantata from the Russian for male voices and orchestra, Op. 74; 12 Pieces, "Album de Peterhof," piano, Op. 75; 6 Songs, piano and voice, Op. 76; Fantasie in E minor, piano, Op. 77; 12 Songs from the Russian, with piano, Op. 78; "Ivan the Terrible," Musical Portrait for orchestra, Op. 79; Sacred opera in one act, "The Tower of Babel," Op. 80; 6 Etudes, piano, Op. 81; Album of 6 National Dances, piano, Op. 82; 10 Songs, voice and piano, Op. 83; Fantasia, piano and orchestra, Op. 84; 4th Trio, in A, piano and strings, Op. 85; Romance and Caprice, violin and orchestra, Op. 86; Musical Portrait, "Don Quixote," orchestra, Op. 87; Theme and Variations in G, piano, Op. 88; Sonata in D, piano duet, Op. 89; 2 String Quartets, Nos. 7 and 8, G minor and E minor, Op. 90; Songs for Mignon from Goethe's "Wilhelm Meister," soli, chorus, and orchestra, Op. 91; "Hecuba" and "Hagar in the Desert," 2 scenas for con. and orchestra, Op. 92; 9 Books of miscellaneous pieces, 12 for piano, Op. 93; 5th Con-

in free style, piano, Op. 53; Sacred 97; 3d Sonata in B minor, piano and Opera in 3 parts, "Paradise Lost," violin, Op. 98; Quintet in G minor. after Milton, Op. 54; Quintet, in F piano and strings, Op. 99; 4th Sonata piano and winds, Op. 55; 3d Symin A minor, piano, Op. 100; 12 Songs, phony, in A, Op. 56; 6 Songs with voice and piano, Op. 101; Caprice piano, Op. 57; Scena ed Aria "E Russe, piano and orchestra, Op. 102; dunque vero?" Sop. and orchestra, Set of 20 characteristic pieces, "Bal gie, Variations, Étude, piano, Op. 104; 3 Part-songs for male voices, Op. A series of Russian Songs, voice and certo, in A minor, 'cello and orches- lowna, Op. 107; 5th Trio in C minor, piano and orchestra, Op. 113; Aristifor a low voice with piano, Op. chon, piano, Op. 114; Songs, Op. 115; 72; Fantasie in F, 2 pianos, Op. 73; Concert-overture, "Anthony and Cleo-Concert-overture, "Anthony and Cleopatra," Op. 116; Christus, Biblical Opera, Op. 117; 6 soli, piano, Op. 118; Suite in E flat for orchestra, in six movements, Op. 119. Without opus numbers: the symphonic poem "Russij," Moscow, 1882; Ouverture solennelle with organ, orchestra, and chorus (posth.); Barcarolles in A minor, G and C minor; transcription of March from Beethoven's "Ruins of Athens," for piano; "Valse Caprice," E flat, "Ungarische Phantasie," "Russische Serenade," "Phantasie," three Morceaux Caracteristiques, 6 Preludes, Cadenzas to Beethoven's Concertos, Cadenzas for Mozart's D minor Concerto, all for piano; the dramatic works, in addition to those already noted, "Mest" or "Die Rache," 1858, Petersburg; "Die Kinder der Haide," 5 acts, Vienna, 1861; "Feramors," based on "Lalla Rookh," 3 acts, Dresden, 1863; "Die Makkabäer," 3 acts, Berlin, 1875; "Nero," 4 acts, Hamburg, 1879; "Kalashnikov Moskovski Kupets" or "Der Kaufmann von Moskau," St. Petersburg, 1880; "Die Rebe" or "La Vigne," 1882; "Sulamith," Hamburg, 1883; certo in E flat, piano, Op. 94; 4th 1882; "Sulamith," Hamburg, 1883; Symphony, "Dramatic," in D minor, "Unter Räubern," I act, Hamburg, Op. 95; 2d Concerto, 'cello and or- 1883; "Der Papagei," I act, Hamburg, 1889; "Gorjushka" or "Die Kumthe exceptional beauty of their workmervolle," St. Petersburg, 1889. Nichtmenship, and their exquisite decoracomposed "Scène du bal polonaise," Mar. 23, 1881, Paris.

New York.

Ruckers (Hans) made harpsichords in Antwerp and founded that celebrated family which for nearly a hundred years, beginning 1579, made the best instruments of this class in organ. the world. Son of Francis Ruckers of Mechlin, Hans, known as De Oude be artists as well as artisans, and in tor; d. Feb. 26, 1882, Boston. 1575 HANS was admitted to the guild of St. Lucas, Antwerp, as "clavisin-two-act comic opera, to book by W. S. balmakerre." In the same year he Gilbert, was first performed Jan. 22, married Naenken Cnaeps. In 1908, 1887, at the London Savoy Theatre. 20 of his instruments were still in

olas founded the Russian Musical So- tions. They are dated 1590 to 1612. ciety of Moscow, 1859, and the Moscow B. about 1555, Mechlin; d. after 1614. Conservatory of Music, 1864, and man- Hans de Jonge or "the Younger" aged and conducted both during life; was like his father, HANS, an expert in organ building and tuning, as well Op. 17, etc.; taught and played piano; as in harpsichord making. Thirty pupil of Kullak and Dehn, Berlin. B. instruments bearing his trademark June 2, 1835; brother of ANTON; d. were extant in 1908, dated 1617 to 1642. Baptized Jan. 13, 1578; m. Rübner (M. Cornelius) became Marie Waelrant, Nov. 16, 1604; d. prof. of music, Columbia University, about 1642. Andries de Oude made on the retirement of Dr. MACDOW- harpsichords prized equally with those ELL, a post he filled in 1908; com- of his father, HANS DE OUDE, and posed, conducted, played piano; pupil his brother HANS DE JONGE; 36 of of Copenhagen and Leipsic conserva- his instruments in 1908 were dated tories and of Hartmann, Reinecke, 1610 to 1651. B. 1579; d. after 1651. Rubinstein and Liszt. Published Francis and Anthony, sons of HANS works include: Concerto for violin, DE OUDE, may have been employed E minor, Op. 30; "Praktische Finger- by the other members of the family, übungen für Pianoforte," "Prinz but their names do not appear as 'a tanzmärchen in three acts, makers. Andries de Jonge made six lieder for male quartette, five harpsichords, of which four surviving lieder for mixed choir, Op. 11; the specimens are dated 1655 to 1659. B. symphonic poem "Friede, Kampf und about 1607; m. Catherina de Vriese, Sieg"; "Kaiserlied," Op. 21, No. 1. 1628. Christopher, who may have B. Oct. 26, 1855, Copenhagen; add. been a priest, made harpsichords, but the two specimens known in 1908 were undated.

Rückfall. Ger. BACK-FALL or GRACE.

Rückpositiv. Ger. Back-choir

Rückung. Ger. SYNCOPATION. Rudersdorff (Hermine) sang sop. or "the Elder," became an expert at in opera and concert, debut in the building and tuning organs, and it Leipsic production of Mendelssohn's is believed that he was the first to "Lobgesang," June 25, 1840, appear-have applied the organ mechanism of ing as "Donna Anna," "Constance," stops and registers to the HARPSI- "Agatha," "Fidelio," at Drury Lane, CHORD in order to obtain variety of at the Boston (Mass.) festivals of timbre, piano and forte. It is certain 1871-72, then settled in Boston as that his instruments show the additeacher, numbering Emma THURSBY tion of the octave string, that he was and others among her pupils. B. Dec. first to fasten the strings to hitch pins 12, 1822, Ukraine; daughter of Joon the soundboard, and to add a sec- seph, a violinist; m. Prof. Dr. Küchenond keyboard or manual. Instrument meister, Frankfort, 1844; was the makers in those days were required to mother of Richard Mansfield, the ac-

Ruddigore. Sir Arthur Sullivan's

Rudhall (Abraham) was famous existence, all highly prized because of as a bell maker in Gloucester, EngHis business was carried on by Abra-cathedrals; publications dated 1539 ham, Jr., b. 1657, Gloucester; d. Jan. to 1592. 25, 1736, Gloucester, Abel, Thomas, cast 3594 bells for English churches.

Rudolph Johann Joseph Ranier (Archduke of Austria) was the pupil, friend, and patron of Beethoven; protector of the Gesellschaft der Musikto a Theme by Beethoven, dedicated to clarinet, variations on a theme by Rossini; became Cardinal Prince-Bishop of Olmutz. B. Jan. 8, 1788, Florence; son of Leopold of Tuscany and Maria Louisa of Spain; d. July 24, 1831. Baden, near Vienna.

Rudorff (Ernst Friedrich Karl) composed symphony in B flat, Op. 31; symphony in G minor, 1891; overtures, songs, piano music; founded the Bach calm. Verein, 1867, while professor at Cologne Conservatory; became prof. of piano, Berlin Hochschule, 1869; conducted the Stern Singing Society, Berlin, 1880-90; played piano; pupil of Bargiel, Clara Wieck-Schumann; of Ries, Hauptmann, and Reinecke. B. Jan. 18, 1840, Berlin; add. Berlin.

Rueckauf (Anton) composed the successful opera, "Die Rosenthalerin," Dresden, 1897, a violin sonata, piano made known in his masque "Alfred," quintet, five Minnelieder of Walther von der Vogelweide; played piano; head, Aug. I, 1740, in celebration of pupil of Proksch Institute and Prague the accession of George I to the Organ School. B. Mar. 13, 1855, Prague; d. Sept. 19, 1903, Schloss Alt-Erlaa.

Ruegger (Elsa) played 'cello, touring Europe and America in concert; prize pupil of Jacobs and Anna Camat 13. B. Dec. 6, 1881, Lucerne; add. Lucerne.

Rüfer (Philip R.) composed the operas "Merlin," Berlin, 1887; "Ingo," 1896; three overtures, Symphony in F; conducted at Essen, then taught piano, Stern, Kullak, and Schwar-wenka conservatories, Berlin; pupil Liège Conservatory. B. Liège, 1855; add. Berlin.

Ruffo (Vincenzo) composed masses and other church music, madrigals; was chapelmaster Verona and Milan add. London.

Ruggieri (Francesco il Per) made and John, and by 1774, the house had violins at Cremona, and was the father of a family of instrument makers. His violins were dated from 1668 to 1720. John Baptist "il Buono" made violins; pupil of Nicholas Amati; was considered the best workman of the freunde; composed Forty Variations family. John Baptist made violins 1700 to 1725; probably son and pupil that composer, sonata for piano and of FRANCESCO. Peter made violins 1700 to 1720; probably son and pupil of FRANCESCO. Other craftsmen of the name were Vincenzo and Guido. Ruggieri instruments in general were modeled on the Amati, and are often sold as such.

Ruhepunkt, Ruhezeichen. Pause.

Ruhig. Ger. Tranquil, quiet,

Ruins of Athens. Ludwig van Beethoven's music to the nachspiel by Kotzebue was composed for the opening of a new theatre in Pest, and consisted of an overture and eight numbers (1812).

Rule. Old Eng. A line of the staff. Rule, Britannia! Dr. Arne's music to the song which has been Great Britain's "political hymn" was first performed at Clifden House, Maidenthrone. The authorship of the music has been claimed for Mallet, who (with Thomson) furnished the libretto, and for Handel, but apparently without justification.

Rule of the Octave. Rules by powski at the Lucerne Conservatory which harmonies were built up on the tones of the diatonic scale, each of which was used as the lowest tone in chords of simple harmonies. The rule was taught as a formula to enable students to memorize such harmonies as each tone was capable of.

It."Rolling." as Rullante. Tamburo. Drum roll.

Rumford (R. Kennerly) sang bar. rôles in London concerts; studied in Frankfort, Berlin, Paris. B. Sept. 2, 1871, London; m. Clara BUTT, 1900; drich Alexander) composed a four- other popular songs, in all more than hand piano sonata, Op. 20; for mili- 800; played organ, Rochester, N. Y. tary band and solo clarinet; wrote Pres. church; wrote "L'amico dei piano method; was bandmaster, clarinetist and pianist; pupil of Abbé Vogler. B. Nov. 27, 1787, Brichsenstadt, Bavaria; d. Feb. 13, 1849, Wies-Josephine played piano to the court of Wiesbaden. B. May 12, 1812, Manzanares, Spain; daughter of C. F. F. A.; d. Dec. 19, 1877. Joseph made more than 2000 arrangements and transcriptions of operas, etc.; chapelmaster to Prince von Oldenburg; lived in Paris, London, Berlin. B. Oct. 6, 1818; son of C. F. F. A.: d. London, Mar. 25, 1880. Franziska was court singer at Wiesbaden, retiring on her marriage to Peter Schott the publisher. B. Feb. 4, 1821, Wiesbaden; pupil of her father, C. F. F. A. August played piano, pupil of his father, C. F. F. A., but went into trade in London. B. Jan. 14, 1824; d. London, Dec. 14, 1886. Franz played piano, touring America ment of deep pitch. and Europe successfully; taught at Brussels Conservatory, where he had been a prize pupil under Brassin, later at the Stern Conservatory, Berlin. B. Jan. 11, 1853, London; son of AUGUST; d. May 2, 1901, Berlin. Bun. Scales or succession of notes

rapidly played, or if vocal sung to one

syllable; ROULADE.

Runciman (John F.) wrote biographical study of Purcell; "Old Scores and New Readings"; criticism in London "Saturday Review"; edited "The Chord," the "Musicians' Record." B. 1866, Eng.; add. London.

Rungenhagen (Carl Friedrich) composed four operas, three oratorios, Berlin Singakademie. 1778; d. Dec. 21, 1851, Berlin.

tive pipes or valves.

Ruollo. It.

dance or valse.

Rummel (Christian Franz Frie- that tree," "Cheer, boys, cheer," and cantanti," a book on singing; and "Cheer, boys, cheer," reminiscences; gave entertainments in London with Charles Mackay; pupil of Rossini in Naples; settled for a time in Canada, 1833. B. Dec. 24, 1812, Sheerness, Eng.; d. Dec. 8, 1900, London.

Russell (William) composed the oratorios "Deliverance of Israel," "Redemption," "Job"; a mass in C minor, 20 dramatic pieces for Sadler's Wells, glees, songs, odes; played organ, London churches; pupil of Cope, and of his father, an organist and organ builder. B. Oct. 6, 1777, Lon-

don; d. Nov. 21, 1813.

Russlan I Lioudmilla. Michail Ivanovitch Glinka's five-act Russian opera, to book based on Pushkin's poem, was first performed, Nov. 27, 1842, at St. Petersburg.

Russian Bassoon. Military instru-

Russian Horn Band. Horn players, each of whom sounds a single note. Such an organization, composed of serfs on the estates of Prince Narischkin, numbering 37, and capable, therefore, of a range of three octaves with all semitones, was drilled four years by the Bohemian J. A. Maresch, and entertained the Russian Imperial Court, 1755.

Rust (Friedrich Wilhelm) composed 48 piano sonatas, variations, violin solos, including a D minor sonata and a sonata for the E string, Library"; correspondent New York anticipating that of Paganini; operas, Musical Courier and Boston "Musical church music, etc.; played the whole of the "Wohltemperirtes Clavier" at 13; pupil of his brother, Johann Ludwig Anton, who had played viochamber music, etc.; was director lin under J. S. Bach at Leipsic; then B. Sept. 27, of Friedmann and Emmanuel Bach for composition and organ, and of the Bunning. Faint sound produced Bendas, Hoechke, Tartini, and Pugin organ by air escaping from defec- nani for violin. B. July 6, 1739, Worlitz, Dessau; m. Henriette Nied-"Roll"; Italian hart, the singer and his pupil; d. Mar. 28, 1796. Wilhelm Karl taught Bussell (Henry) composed "A life music; pupil of his parents FRIEon the ocean waves," "Woodman spare DRICH WILHELM and HENRIETTE

NIEDHART, and of TÜRK; praised pupil of Rheinberger and Abel, Muof Bach. B. April 29, 1787, Dessau; d. April 18, 1855, Dessau. Wilhelm became cantor of the Leipsic Thomasschule, 1880, in succession to Richter; edited many works for the Bach Gesellschaft, composed 33 works for voice and piano; played violin, piano, and organ; taught theory, Stern Conservatory, from 1870 until his appointment, 1878, as organist to the Leipsic Thomaskirche. B. Aug. 15, 1822, Dessau; nephew of WILHELM KARL; d. May 2, 1892, Leipsic.

Rusticano, Rustico. It. Rustic. Rutherford (David) published music in London from 1745, and probably wrote "The Fiddle remodel'd," etc., and "The art of playing on the violin," which he issued about 1750. The business was continued by John until about 1783.

Rutscher. Ger. "Slider"; gallopade.

Ruy Blas. Felix Mendelssohn's overture and chorus of sops. for Victor Hugo's play were first performed

Mar. 11, 1839.

Ryan (Michael Desmond) wrote songs, opera books, criticisms for many London publications, including the "Morning Post," "Morning Chronicle," "Court Chronicle," "Morning Herald," and the "Standard." В. Mar. 3, 1816; d. Dec. 8, 1868, London. Rymour. Old Eng. Minstrel or

bard. Rythm. F. RHYTHM.

S. is the abbreviation of Segno, the sign employed in NOTATION to indiers or mutes."

theory National Conservatory and naro Manna, and Durante himself, College of Music, New York; and in producing the intermezzo "Fra Do-1908, Cincinnati College of Music; nato," while yet a student. In 1762 composed for piano; wrote criticism; he composed the successful opera

by Beethoven for his interpretations nich Conservatory, later of Brahms; captured Mendelssohn composition prize, 1891, with piano suite and songs. B. Dec. 10, 1868, Rotterdam; add. Cincinnati.

Sabbatini (Galeazzo) composed "Sacrae Laudes," Venice, 1626, madrigals, church music; wrote on theory "Regola facile e breve per sonare sopra il basso continuo," etc., 3d ed., Rome, 1669; chapelmaster of Pesaro.

Sabbatini (Luigi Antonio) was chapelmaster of S. Antonio, Padua, for 23 years from 1786, during which period he composed much excellent church music; wrote "Trattato sopra le fughe musicali," etc., and other works on theory; Franciscan monk and in earlier life chapelmaster at SS. Apostoli, Rome. B. Albano Laziale, 1732; d. Jan. 29, 1809, Padua.

Sabbatini (Pietro Paolo) composed church music, Villanelle; taught, was chapelmaster of the "Archiconfraternita della morte et oratione di Roma," 1628, and also of the church of S. Luigi de' Francesi. B. Rome.

Heb. Probably a large Sabeca. harp, although translated in the revised version of the Bible "sackbut."

Sabot. Fr. Stud disk in double action harps, operated by pedal; fiddle.

Saccade. Fr. Strong pressure of bow by which several strings of a violin are made to sound together.

Sacchini (Antonio Maria Gaspare) composed the opera "Oedipe à Colone," performed 583 times between 1787 and 1844 at the Paris Académie, and first performed April 4, 1786, at Versailles; died of grief because cate the length of a repeat; SENZA, Versailles; died of grief because "without"; SINISTRA, "left," as Queen Marie Antoinette delayed its Manu, with the left hand; SOLO, promised production under court aus-"alone," as Voce, voice alone; SOR- pices. Son of a Neapolitan fisher-DINO "mute," or damper pedal; man, Sacchini was singing one day SUBITO, "turn," as Volti, turnover when Durante chanced to hear him. quickly. S.S. means "without damp- Durante had him entered at the Conservatory di San Onofrio, where he Saar (Louis Victor Franz) taught studied with Niccolo Forenza, Gen"Semiramide" by "Alessandro nelle Indie," Venice, 1769: "Scipione in Cartagena," "L'Eroe cinese," Munich, and "Calliroe," Stuttgart, "Cid," "Tamerlano," "Lucio Vero," and "Nitetti e Perseo," London, 1773-74. In 1782 he settled in Paris, where his "Isola d'Amore" (La Colonie), "Olimpiade," "Rinaldo," and "Dardanus" were presented. In all he composed more than 40 operas, 21 sacred works, including masses, oratorios, two symphonies in D, and much chamber music. B. July 23, 1734, Pozzuoli; d. Oct. 7, 1786, Paris.

Sachs (Hans) composed melodies; wrote 4000 poems, 1700 stories, 200 dramatic pieces; was chief of the MEISTERSINGERS, and the cobbler hero of Wagner's opera of that name. B. Nov. 5, 1494, Nuremberg; d. Jan.

19, 1576.

slide, like the TROMBONE, probably originating in Spain, early in 14th Mme. Duret. B. 1785, Lyons, daughcentury, although believed a Roman invention. The instrument called andrine created the name part in sackbut in the English Bible was Isouard's "Cendrillon," 1810, Theatre really the SABECA.

Sackpfeife. Ger. BAGPIPE.

Sacred Harmonic Society was an organization of British amateurs founded in London, 1832, and gave concerts and oratorios conducted by Joseph Surman and Sir Michael Costa, Sir Charles Hallé, and W. H. Cummings, finally disbanding, 1888. valuable library had been accumulated, now the property of the ROYAL COLLEGE OF MUSIC.

Sacring Bell. SANCTUS BELL. Sadlers Wells was a place of public entertainment at Pentonville, London, from 1699, at which many open air concerts and musical entertainments of a lighter order were given. In 1908 its theatre was used as a music hall, or for "vaudeville purposes."

for the Argentina tory, 1881-85, where he won the gold Theatre, Rome, which was followed medal, and taught at Moscow, where he became director of the conservatory, 1889–90, thereafter devoting himself chiefly to conducting. On settling in the United States, he abandoned the use of the baton, conducting with the hands only. B. Feb. 6, 1852, Istchory, Russian Caucasus; New York.

Saint-Amans (L. Joseph) composed dramatic pieces; conducted at Brussels. B. 1749, Marseilles; d.

1820, Paris.

Saint-Aubin (Jeanne Charlotte Schroeder) became a favorite singer at the Italian opera in Paris; debut as child actress at nine before Louis XV, as a singer, 1786, retiring 1808. B. Dec. 9, 1764; d. Sept. 11, 1850, Paris. Jean Denis composed; played violin. B. 1783, Lyons; son of J. C. S; d. 1810, Paris. Cecile created many rôles in works of Nicolo Sackbut. Ancient instrument with Isouard; at first an actress, later pupil Paris Conservatoire, stage name ter of J. C. S.; retired, 1820. Alex-Feydeau, Paris. B. 1793, Paris; daughter of J. C. S.; retired 1812.

Saint-Georges, Marquis de, (Jules Henri Vernoy) wrote 120 opera libretti, often in collaboration with Halevy, the best-known of his books still in repertoire being that to Donizetti's "FILLE DU REGIMENT." B. d. Paris, Dec. 23, 1801, Paris;

1875.

Saint-Georges ("Chevalier de") composed and played violin. B. 1745, Guadeloupe; mulatto; d. about 1800.

Saint-Huberty (Antoinette Cécile) sang in opera, making her greatest success in the name part of Piccinni's "Didon." She secretly married, as her powers had begun to wane, Count d'Entraigues, Lausanne, 1790, a royalist who was imprisoned for his ac-Safonoff (Wassilly) directed the tivities in Milan, 1797, by Napoleon NATIONAL CONSERVATORY OF Bonaparte. In some manner the singer MUSIC and conducted the PHILHAR- effected her husband's release, and he MONIC SOCIETY, New York. Pupil acknowledged her as his wife, while of LESCHETIZKY and Zaremba, he Louis XVIII gave her the Order of entered the St. Petersburg Conserva- St. Michel for her service in rescuing political papers belonging to her hus- III, which houses class rooms, a large ter of Clavel, an operatic manager.

Oct. 17, 1890. Charlotte Helen the Faithful Soul," "Florimel"; taught singing; pupil Royal Academy of Music. B. May 17, 1821, London; m. P. P. C., 1860; d. Feb. 18, 1885.

Irish melody first played, so far as history relates, by Irish pipers at the Battle of Fontenoy, May 11, 1745. In 1810 Moore wrote the verses beginning "Tho' dark are our sorrows" to this tune, which was published the following year in the fourth number

of his Irish melodies.

St. Petersburg possesses a splendid opera house, where performances of Italian works have been supplemented within the past few years by many Russian operas, the works of native composers; is the seat of the Russian Imperial Musical Society, founded by Anton Rubinstein, which controls all music institutions of the official

band at the same time. The Count and musical library, a large and smaller his wife were then employed a while concert halls, the Glinka and Rubin the Russian and English secret ser- instein museums, a church, offices, vice, and both were murdered, July 22, dining-rooms for pupils and dormi-1812, at Richmond, by their servant, tories for officials, and general of-who is said to have been a spy em- fices. The revenues are derived from ployed by Fouché, French minister of the rental of the concert rooms, police. B. Toul, about 1756; daugh- gifts from wealthy patrons, fees, of which the highest is 250 rou-Sainton (Prosper Philip Cathe- bles per annum, and an allowance of rine) composed two concertos and other 15,000 per annum from the govern-violin pieces; played violin, touring ment. Music is taught in four main Europe with success, then teaching in branches: Piano and Organ: Orchesthe Toulouse Conservatory, and after- tral Instruments; Singing and Thewards leading at Covent Garden ory, including a class of "chef d'ormany important British festivals, and chestre." Theory, Solfège, Harmony, teaching, Royal Academy of Music; Form, History of Music, Instrumenpupil of the Paris Conservatoire under tation, and Esthetics are obligatory Habeneck, where he won first prize, on all students, and there are special 1834. B. June 5, 1813, Toulouse; d. classes in Italian, declamation, plastic art, scenery. For singers a study of Dolby sang con. with much success the anatomy and physiology of the in concerts; composed the cantatas throat is obligatory. There are two "Legend of St. Dorothea," "Story of orchestras, one for concerts, the other for the instruction of younger students, a choir, and several classes in quartette and other ensemble. A gymnasium is attached to the Conserva-St. Patrick's Day is the name of an tory, where children may enter at nine ish melody first played, so far as and acquire the general education, without which no diploma can be won, however proficient the person may be in music. A council of professors governs the Conservatory and elects the director for a term of three years. The students annually elect their "magors," by whom they are in direct connection with the director and inspector. Participation in students' recitals, which are given weekly, and, like the examinations, are in public, is obligatory. Diplomas are awarded after examinations, and there are gold and silver medals and a piano given annually by Schoeder in memory of Anton Rubinstein. In 1908 there were class in Russia, and from the first 1200 students. A. C. GLAZOUNOV was had members of the Imperial family the director, S. T. Gabel, inspector, among its governors. Subject to the N. A. Sokoloff, secretary, D. K. Djiorcontrol of this society was the St. gooly, intendant, A. Fribus, librarian; Petersburg Conservatory, founded assistant inspectors, Abramicheff, Kuby Anton Rubinstein, 1862. Since rotchkin. The faculty then consisted 1896 this institution has occupied of: Piano: M. Abramicheff, Mrs. the building on Theatrical Square Benoit, Mrs. Barinoff, Boroffka, Brik, presented by the Emperor Alexander Bistroff, Venzel, Mrs. Vengeroff, Vinkler, Gubizky, Gelever, Demiansky, and Halévy. At 16 the Société de Doobassoff, Miss Daugovett, Mrs. Sainte Cécile produced his first sym-Annette ESSIPOFF, Miss Kalantaroff, phony. Two years later, or in 1853, Miss Kuskoff, Lavroff, Mrs. Malose- he became organist at Saint-Mery and moff, Medem, Minlashevsky, Nosdrin, piano teacher at Niedermeyer's school. Poletica, Miss Ossovsky, Mrs. Rosanoff, Thereafter his career as composer and Romanoff, Miss Sergeieff, Mrs. Zurmüh- pianist was one of continued success, Homilius. Harp: Mrs. Walter-Kühne, parts of Europe, and often through Mrs. Zabel-Rashat. Violin: Mr. Auer, Northern Africa. He was an occa-Kolakovsky, Kruger, Nalbandian, sional contributor to "La Renais-Korguieff. Viola: Resvezoff. 'Cello: sance," "L'Estafette," and "Le Vol-Mr. Verjbilowitsch, Seifert, Alois. taire," and his collected essays were Bass: Jdanoff. Oboe: Bassoon: Kotte. Braker. pct: Gordon, Johannson. Horn: tique," 1902, and "Portraits et Souve-Pojaroff, Tamm. Wind Instruments: nirs," 1903. Commander of the Le-Amantink. Trombone: Turner, Wolk- gion of Honor, Dr. Mus. Ox.; memoff. Singing: Mrs. Irezky, Zwanzi- ber of the Institut since 1881, he was ger, Mrs. Ferni-Giraldoni, Mrs. Gladky, greatly honoured abroad, and his gol-Mrs. Leschetizky, Mrs. Jerebzova-An- den jubilee as an artist was celebrated dreieff, Gabel, Ivanoff, Smolensky, Re- publicly in Paris, June 2, 1896. Works droff, Choapronnikoff. Scenery: Pa- to be noted are: symphony in E flat, Declaration: Ridal. Plastic: Pres- orchestra, Op. 4; Tantum Ergo, 8niakoff. Anatomy and physiology of part, choir and organ, Op. 5; Orathe throat: Dr. Meittrowitsch. The torio de Noël, Op. 12; quintet in A ory of Composition: RIMSKY-KOR- minor, piano and strings, Op. 14; "Les SAKOFF, Solovieff, Laidoff. Oblig- noces de Prométhée," prize cantata, atory Theory: Sachetty, Pusirevsky International Exhibition, 1867, Op. Petroff, Vitol, Sokoloff, Kalafati, Voi- 19; violin concerto, A minor, Op. 20; acek, Marenitsch. leading class: Tcherepnin. Ensemble: Verjbilowitsch, Alois Gla- flat, Op. 29; the opera "La Princesse zounow. Choir: Tcherepnin.

Saint-Saëns (Charles Camille) ET DELILA," frequently sung as ora- B flat, Op. 41; Psalm xix, for soli, torio, "Suite Algérienne" for orchestra, choir, and orchestra, Op. 42; Allegro the symphonic poems "Le Rouet d'Omphale," "Phäeton," "Danse ma- 43; piano concerto, C minor, Op. 44; cabre," "La jeunesse d'Hercule," five the biblical opera "Le Déluge," Op. symphonies; played organ at the 45; "Les Soldats de Gédéon," for Madeleine, Paris, 1858-77; taught, double male chorus à capella, Op. 46; toured as piano virtuoso; wrote on requiem, soli, choir, and orchestra, Op. music. At five Saint-Saëns could play Gretry's scores, having been taught lyre et la harpe," soli, choir, and orpiano from infancy by his grand-chestra, Op. 57; violin concerto in C, mother, and at seven he began the Op. 58; violin concerto in B minor, study of piano with Stamaty and har- Op. 61; "Une nuit a Lisbonne," barmony with Maleden, made his debut carolle for orchestra, Op. 63; Jota as a concert pianist at 11, and at 12 Aragonese for orchestra, Op. 64; sepwas enrolled at the Paris Conservatet for piano strings and trumpet, Op.

Flute: Stepanoff. published as "Harmonie et Mélodie," Schubert, Gedde. Clarinet: Paris, 1885, and were followed by Trum- "Essai sur les lyres et cithare anlecek. Italian: Signora Cataliotti. Op. 2; Mass for soli, choir, organ, and Orchestral and piano concerto in G minor, Op. 22; Quar- introduction and rondo, violin and ortettes: Auer, Verjbilowitsch, Alois. chestra, Op. 28; piano concerto in B Jaune," Opéra Comique, June 12, 1872; sonata for piano and 'cello, C minor, composed the sacred opera "SAMSON Op. 32; quartet for piano and strings, appassionato, piano and 'cello, Op. 54; symphony, A minor, Op. 55; "La toire, where he studied with Benoist 65; "Hymne a Victor Hugo," orches-

tra and chorus, Op. 69; "Rhapsodie and "Le Malade Imaginaire." B. Oct. d'Auvergne," piano and orchestra, Op. 9, 1835, Paris; add. Paris. 73; "Saltarelle," male choir à capella, Op. 74; sonata for violin and piano, D minor, Op. 75; Wedding cake caprice-valse for piano and strings, Op. 76; polonaise, two pianos, Op. 77; symphony for orchestra, organ, and 4 hands, piano, C minor, Op. 78; caprice for piano and wind instruments, Danish and Russian airs, Op. 79; Souvenir d'Italie, piano, Op. 80; Albumblatt for 4 hands, piano, Op. 81; "La fiancée du Timbalier" (v. Hugo), voice and orchestra, Op. 82; Havanaise, violin and piano, Op. 83; "Les Guerriers," male chorus à capella, Op. 84; "Les cloches du soir," piano, London, of which he was secretary, Op. 85; "Pas redoublé," 4 hands, piano, 1858-65, and the Musical Association, Op. 86; Scherzo for two pianos, Op. 87; Africa, fantasie for piano and composed songs, church and syna-orchestra, Op. 88; piano suite, Op. gogue music; taught, lectured, wrote 90; Chant saphique, 'cello and piano, on music, played piano; pupil Royal Op. 91; trio for piano and strings, Academy of Music. B. Mar. 3, 1814, E minor, Op. 92; Sarabande et Rigaudon, for orchestra, Op. 93; Concertstück for horn, Op. 94; fantasie for harp, Op. 95; Caprice Arabe, two pianos, Op. 96; Thème varié for piano, Op. 97; Hymne a Pallas Athene, sop. and orchestra, Op. 98; three preludes and fugues for organ, ten., Belgium, 16th century. Op. 99; Souvenir d'Ismailia, piano, Op. 100; Fantasie for organ, Op. 101; sonata for violin and piano, E flat, Op. 102; piano concerto in F, Op. 103; Valse Mignonne, piano, Op. 104; Berceuse for 4 hands, piano, Op. 105; 25 motets, songs, and part-songs; Coronation march for King Edward VII; the operas "Le timbre d'Argent." 4 chorister, later gentleman of Eng. acts. Théatre Lyrique, Feb. 23, 1877; Chapel Royal. B. 1758, London; son " Étienne Marcel," 4 acts, Feb. 8, 1879, Lyons; "HENRI VIII," Paris Opéra, John Bernard sang sop. in boyhood Mar. 5, 1883; "Proserpine," Opera Comique, Mar. 16, 1887; "Ascanio," Paris Opera, Mar. 21, 1890; "Phryne," May, 1893; "Frédégonde" (completed taught music to Princess Victoria, for Guiraud), 1895; "Les Barbares," 1901; "Parysatis," Béziers, 1902; "Andromaque," 1903; "Hélène," 1 1856, Westminster. George Charles act, Monte Carlo, Feb. 18, 1904; became organist, St. George's Church, "L'Ancêtre," Feb. 24, 1906, Monte Carlo; the two-act ballet, "Javotte," father, the second JOHN. B. 1796, Lyons and Brussels, 1896; incidental Windsor; d. Jan. 23, 1869.

music to "Antigone," "Déjanire," Saleza (Albert) sang ten. in opera,

Saite. Ger. "String." Saitenhalter. Ger. Tailpiece. Saiteninstrument. Ger. Stringed instrument.

Sala (Nicola) wrote "Regole del contrappunto prattico," 3 vols., 1794; composed the operas "Vologeso,"
"Zenobia," "Merope," the oratorio "Giuditta," and church music; pupil and later master of the Conservatorio della Pietà de' Turchini, Naples. B. 1701, Benevento, Naples; d. 1800, Naples.

Salaman (Charles Kensington) helped found the Musical Society of of which he was secretary until 1877; London; d. June 23, 1901, London.

Salamanie. Oriental flute. Salammbo. Ernest Reyer's threeact opera, to book by Du Locle, was first performed Feb. 9, 1890, at Brussels.

Sale (François) composed; sang

Sale (John) became lay clerk, St. George's, Windsor, 1766. B. Mar. 19, 1734, Gainsborough; d. Oct. 2, 1802, Windsor. John sang bass, Concert of Ancient Music, 30 years; was secretary of Catch Club and conductor Glee Club, for both of which he composed; sang St. George's, Windsor, as boy of JOHN; d. Nov. 11, 1827, London. at St. George's, Windsor, later bass, Eng. Chapel Royal, of which he became organist, 1838; composed: 1826. B. June 24, 1779, Windsor; son of the second JOHN; d. Sept. 16,

debut Paris Opera Comique, 1888, Salii were priests of Mars who later in Covent Garden, London, sang and danced in procession through Metropolitan Opera House, New York, the streets in annual festivals honand the Paris Opera; prize pupil, Paris Conservatoire. B. 1867, Bruges, Bearn; add. Paris.

Salicional, Solcionell, Salicet. Organ stop of 8-ft. pitch imitating the willow (salix) pipe, and sometimes Parma, 13th century. substituted for the Dulciana. Salmo. It. Psalm

Salieri (Antonio) served the court chapelmaster; was the friend of Haydn and Beethoven and teacher of wrongfully said to have poisoned; ond JAMES, Feb. 11, 1806; on his composed the highly successful opera death m. Rev. Mr. Hinde; d. June 5, buffa "La Grotto di Trofonio," Paris, 1849. James sang Eng. Chapel Royal 1785, "Axur, Rè d'Ormus" ("Ta- from 1789. D. 1827. James played operas, five masses, a requiem, "La British Army. Son and pupil of Passione di Gesù Cristo," and other JAMES; d. West Indies. him to Vienna and paved the way for his success, Salieri repaid this kind- he considered a simplification of the ness by educating Gassmann's two clefs in NOTATION, which involved daughters for the stage. For the 24 him in controversy with Matthew years ending 1790 Salieri was conductor of the court opera, and in that B. June 24, 1648, Hackney; d. Mepcapacity visited many imperial cities, winning the admiration of Gluck, who suggested him as the composer to carry made violins in Brescia remarkable on his ideas of reform, and gained him for powerful tone, although most of the commission to compose for the those still extant are too small to be of Académie de Musique. "Les Dana- practical use, tenors and doublebasses ides," the first work produced for which have never been surpassed, set Paris, 1784, was announced as the the model for GUARNERIUS and joint composition of Gluck and Salieri, other famous makers of later years; but on its pronounced success, Gluck taught MAGGINI; was among the announced that the credit was solely first instrument makers to differendue Salieri. "Die Neger," Vienna, tiate between the viol and violin pat-1804, was Salieri's last dramatic terns. Son of the painter Francesco work, and thereafter he devoted him- di Bertolotti and grandson of a lute self to religious and instrumental maker, Gasparo probably learned his compositions. His golden jubilee as art with his grandfather and the viol a Viennese was celebrated in 1816, maker, Girolamo Virchi. His instruwhen he received the gold medal of ments are not dated, but in 1568 he honour from the municipality. For opened his first shop in Brescia, and many years he was conductor of the soon commanded high prices. Cardi-Vienna Tonkünstler Verein, and he nal Aldobrandini paid him 3000 ducats aided in the foundation of the Vienna for the famous violin having an angel's Conservatory. B. Legnago, Verona, face as its head, carved by Benvenuto Aug. 19, 1750; d. May 7, 1825, Vienna.

ouring their god.

Salimbene (Fra) wrote a "Cronaca" (diary) giving much valuable information on music and musicians of his generation; Minorite monk of

Salmo. It. Psalm.

Salmon (Mrs. Eliza Munday) of Vienna 50 years as composer and sang sop. in English festivals and concerts; debut, 1803, in the oratorios of John Ashley, her teacher, until 1825, Schubert and Beethoven, but the when she lost her voice through alcoenemy of Mozart, whom he was holism. B. 1787, Oxford; m. the secrare"), Paris, 1787, and in all two organ, St. Peter's, Liverpool, 1805-13; French, 37 Italian and four German m. ELIZA MUNDAY; enlisted in William church music. In early life a protégé sang Eng. Chapel Royal. B. 1789; of Chapelmaster Gassmann, who took son of JAMES, SR.; d. Jan. 26, 1858.

Salmon (Thomas) invented what Lock; lectured and wrote on music. sal, 1706.

Salo, da (Gasparo di Bertolotti) Cellini, which became the property of

Ole Bull, 1841. Gasparo, toward the ping steps, like the Jig; Harpsichord close of his career, called himself "magister instrumentorum musica," and by the close of the 15th century had accumulated a large fortune. about 1542; d. April 14, 1609, Brescia. Francesco made violins; pupil and successor of his father, Gasparo, but may have sold the business to Maggini. B. 1565, Brescia; d. after 1614.

Richard Strauss's opera Salomé. to the text of Oscar Wilde's French play of the same name, was first per-1907 it was presented by Heinrich von ard III," St. Petersburg, 1883; "Eg-House, New York, but he was compelled to withdraw it by the owners Opera, 1888; the sacred symphony of the house after the first performance, on moral grounds. In 1908-9 hattan Opera House, but was prohibited in Boston.

Salomé (Theodore César) played organ in Paris churches; was chapelmaster at the Lycee St.-Louis; taught louse Cathedral, and later of Toulouse soliège at the Paris Conservatoire, where he won the Prix de Rome, 1861; composed organ and orchestral works. and Benoist and Bazin, captured the B. Jan. 20, 1834, Paris; d. 1896, Saint

Germain-en-Lave.

Salomon (Johann Peter) suggested to Haydn the composition of "The Creation"; composed the opera "Windsor Castle" for the wedding of the Prince of Wales, April 8, 1795; played violin admirably both as soloist and in quartettes. In early life a violinist in the Electoral Orchestra at Bonn, Salomon became a favourite in Paris, London, and Dublin, and led at many important festivals and concerts. He was intimate with Haydn, whose later string quartets were composed to suit his technique, and after much correspondence, induced Haydn to visit London in 1791 and 1794, which events proved his greatest artistic triumph and were responsible for the Salomon Series of Haydn's symphonies. B. 1745, Bonn; d. Nov. 25, 1815, London.

" Dancing," Saltando. It. Arco, with a skipping bow.

jack; COUNTERPOINT having six quavers in the counterpoint to each minum of the Cantus Firmus.

Salterio. It. The Psalter.

It. Leaping or skipping dance; COUNTERPOINT, in which voices added to the Cantus Firmus move in skips; progression at the interval of more than an octave. melody with many skips is said to be DI SALTO.

Salvayre (Gaston Gervais Bernard) composed the operas "Le Bravo." formed Dec. 9, 1905, at Dresden. In 1877, Paris Théâtre Lyrique, "Rich-Conried at the Metropolitan Opera mont," Paris Opéra Comique, 1886; House, New York, but he was com- "La Dame de Monsoreau," Paris known as "Le Jugement dernier," "La Résurrection," and "La Vallée the work was produced at the Man- de Josaphat"; a Stabat Mater, Psalm exiii for soli, chorus, and orchestra, an "Ouverture symphonique," the ballets "Amours du Diable" and "Fandango." Pupil of the maitrise of Tou-Conservatory, he studied at the Paris Conservatoire with Ambroise Thomas Prix de Rome, 1872, with the cantata "Calypso," and on his returning to Paris served as chorus master in various theatres. He wrote music criticism for "Gil Blas," and in 1880 was made chevalier of the Legion of Honor. B. June 24, 1847, Toulouse; add. Paris.

Salve Regina. Lat. "Hail Queen," the name of a hymn to the Virgin Mary. The authorship of words and music is generally ascribed to Hermann Contractus, a monk of St. Gall, who lived 1013-54, and is also supposed to have written the Alma Redemptoris Mater. Palestrina composed a famous setting of this antiphon.

Samara (Spiro) composed the operas "Flora Mirabilis," May 16, 1886, Teatro Carcano, Milan; "Medge," 1888, Rome; "La Martire," 1894, Naples; "La Furia Domata," 1895, Milan; "Histoire d'amour," 1902, Paris; and the successful "Mile. de Belle Isle," 1905; pupil of Stancampiano, Athens. Saltarello. It. Dance with skip- later of Paris Conservatoire, under

Delibes. B. Nov. 29, 1861, Corfu; add. attack the Jews, but, thanks to Sam-Rome.

Sambucistria. Lat. A SAM-

BUKA player.

Sambuka. Gr. The term applied to a large Asiatic harp. The Biblical reference, "Sabeca" or "Sackbut," Daniel iii, 5, 7, 10, 15, is probably a Sambuka.

Sammartini or San Martini (Giuseppe) composed concertos and sonatas for flute and violin, overtures, concerti grossi, a once popular minunder Bononcini; then became director of chamber music to the Prince of Wales; called "St. Martini of London." B. Milan about 1693; d. about London, 1746; church music, symphochurches; called St. Martini of Milan in her determination to enthrall the to distinguish him from his brother, GIUSEPPE. B. about 1705, Milan; are together in the next scene. As d. about 1775, Milan.

Samson. George Frederic Handel's on Milton's "Samson Agonistes," etc., was first performed during Lent, 1743, begun in 1741, and completed the fol-

lowing year.

Samson et Dalila. Camille Saint-Saëns' three-act biblical opera, to book by Ferdinand Lemaire, was first performed Dec. 2, 1877, at Weimar, under the direction of Liszt, and is best the High Priest, who tells him that if known in the United States and England as an oratorio. The original cast istines will join in adoration of the included Samson, Ferenczy; Dalila, Jew's divinity. Samson is then or-Von Muller; High Priest, Mitle. An dered to offer a sacrifice to Dagon. elaborate production took place at the A boy places him between the pillars Paris Opéra, 1897. The action opens which support the temple. The Jewin a public square in Gaza, where the ish leader raises his voice in prayer, Jews are bewailing their misfortunes, then, with a mighty tug, breaks the and Samson endeavours to comfort two pillars, and the wreck of the them, and urges them to prayer. The temple overwhelms him and his enesatrap of Gaza, Abimelech, mocks at mies alike. the devotion of the Jews, Samson denounces him, calls his people to arms, foremost opera house of the world and when he is attacked by Abimelech, during the administration of BARtears the satrap's sword from his BAJA, 1810-39, shared with the

son's leadership, they are repulsed. The scene changes to the temple of Dagon, where Abimelech's body is reposing in state. The High Priest urges the Philistines to attack the Jews, but a messenger announces that under Samson's leadership they are approaching to begin hostilities themselves. The High Priest curses the Jews and Samson. Abimelech's body is carried away, and the Jews enter, headed by Samson, singing songs of uet; played oboe in London opera victory. Then comes the dance of the priestesses of Dagon, in which Dalila begins to weave her spell over the Jewish hero. The second act transpires in front of Dalila's house. She 1740. Giovanni Battista composed invokes the aid of the love god in six sonatas for two violins and bass, overcoming Samson, and when the High Priest has told her of the denies, etc.; chapelmaster of Milan feat of the Philistines, is strengthened Jewish leader. Samson and Dalila Samson declares his love, a storm Sampogna or Zampogna. It. BAG- breaks. Samson follows the temptress into her house, and Philistine soldiers are seen approaching. oratorio, to book by Hamilton, founded third act reveals Samson, shorn of hair and blinded, working in a mill. The wailing of the other Jewish capat Covent Garden, London, although tives dies away as Samson bemoans his blindness. The scene shifts to the temple of Dagon, where the High Priest and the Philistines are celebrating their triumph over the Jews. Dalila and the priestesses are dancing. Samson is led in, and is mocked by Jehovah can make him see, the Phil-

San Carlo Theatre, Naples, the hands, and kills him. The Philistines SCALA the distinction of being Italy's best opera house in 1908. The and Sankey sang. has a seating capacity of about 3500. The first structure, erected in 1737 on the plans of General Medrano, was improved by a later generation under the direction of Nicolini and Fuga, but was burned in 1816.

Sancho. Instrument resembling a guitar, built of hollowed wood, with a long neck. Tough fibres are used for the strings and the tuning is done

with sliding rings.

"Holy." Hymn Lat.Sanctus. based on Isaiah vi, 3 and Matt. xxi, 9, which forms an integral part of the MASS, and of the communion services of the Anglican and most Protestant churches as well. Of the thousands of settings, those of Palestrina for the Roman Catholic, and those of Bach for the Protestant services are at once the most beautiful and devotional.

Sanctus Bell, or Saints' Bell. Bell used to mark the progress of 5, 1778, Rome; d. 1802. MASS, and sometimes placed

service.

d. 1841.

Sacramento, Cal.; d. Paris.

Sandoni. CUZZONI.

Sandys (William) edited "Christmas Carols. Ancient and Modern," 1833; wrote on music. B. 1792; d. 1874, Eng.

"voices," soft stops.

Sankey (Ira hymns which attained great popular- CHARLES. ity at the revival meetings at which the late Dwight L. Moody preached choir book.

The Moody and present building, which dates from Sankey hymnals in which all of his 1816, was remodeled in 1844, and original sacred music was printed, attained the largest circulation of any similar modern publication. Edinburg, Lawrence County, Pa., Aug. 28, 1840; d. Aug. 13, 1908, Brooklyn, New York.

Sans. Fr. "Without," as Pedales,

without pedals.

Santa Chiara. The Duke of Saxe-Coburg-Gotha's three-act opera, to book by Mme. Birch Pfeiffer, was first performed Oct. 15, 1854, at Gotha; later at the Paris Opéra, and at Covent Garden, London.

Santini (Fortunato) composed an eight-part requiem and other church music; collected valuable musical library now in the episcopal residence, Münster; ordained priest at Rome, 1801, he devoted the greater part of his life to scoring and copying church music; was the friend of Mendelssohn and of all who were interested in his field of specialization. B. Jan.

Santley (Sir Charles) composed outside the church for the benefit of mass in A flat, an Ave Maria, berthose who are unable to attend the ceuse for orchestra; was the most noted English concert and opera bar. Sanderson (James) composed of his generation, debut in Milan, songs and much dramatic music while 1855, thereafter appearing at most composer and music director at the of the important festivals in England Surrey Theatre, London; played vio- and America, excelling in "Elijah" lin. B. 1769, Workington, Durham; and "The Redemption," and in the 1841. name part of the "Flying Dutch-Sanderson (Sibyl) sang sop. in man" (English production); knight opera, debut at Paris Opera Comique, commander of St. Gregory the Great, 1889; continuing thereafter in Paris, and knighted by King Edward, 1907, Covent Garden, and Metropolitan Op- in which year he celebrated his fiftiera House, New York; pupil of de eth anniversary as an artist in Engla Grange and Massenet. B. 1865, land; in early life a chorister, and later pupil of Gaetano Nava, Milan, and of Manuel Garcia, London. B. Feb. 28, 1834, Liverpool; add. London. Gertrude Kemble sang sop., but retired on her marriage to CHARLES, April 9, 1859. Grand-Sanft. Ger. "Soft," as Stimmen, daughter of Charles Kemble; d. 1882. Edith sang sop. in concert, but re-David) composed tired on her marriage with the Hon. "The Ninety and Nine" and other R. H. Lyttleton, 1884; daughter of

> Sp. An ecclesiastical Santoral.

Sapho or Sappho. Jules Masse- operas once highly popular, masses, received at the Paris Opéra. Giovanni Pacini's three-act opera, to book by Cammarano, was first performed Nov. 27, 1840, at Naples.

Saquebute. Fr. SACKBUT.

Old Eng.Saraband. Spanish dance originating with the Moors, in 3-4 time, strongly accented on the second beat. Formerly it was accompanied with singing of an inferior sort of poetry. Later, the dancer used the castanets. Bach, Handel, Scarlatti and Purcell used the Saraband as a movement in suites for the clavichord or harpsichord.

greatest of recent violinists. and of Reber in harmony, he began especial favourite with his countrymen, an annual fête being held in his honour at Pampeluna. Lalo's first concerto, Bruch's second concerto and "Scotch Fantasia" and Mackenzie's Pampeluna, Spain; d. Sept. 21, 1908.

Saroh. Indian bow instrument. which he developed the Paris Conserd. 1858, Paris.

net's five-act opera, to book by Cain some of which are still performed; and Bernede, was first performed Nov. invented a machine for counting the 27, 1897, at the Paris Opéra Comique, vibrations of sounds and fixed a' at Charles F. Gounod's three-act opera, 436 vibrations, foreshadowing modto book by Emile Augier, was first ern PITCH; founded a conservatory performed April 16, 1851, at the Paris of music in St. Petersburg on Italian Opera, later given in Italian, and in models, 1793; was highly successful 1884, expanded to four acts, was well chapelmaster, but was able to "discover" barbarisms in Mozart's quartets, "19 mortal errors in 36 bars!" Pupil of Vallotti or Padre Martini. Sarti was organist of Faenza Cathedral, 1748-50, and director of the theatre there for the next two years. "Pompeo in Armenia," his first opera, was well received in Faenza, and "Il Rè Pastore," Venice, 1753, was a pronounced success, and won him his appointment as director of the Italian opera at Copenhagen, where he was soon chapelmaster. During a sojourn in Italy he composed "I Contratempi" and "Didone abbandonata," Venice, Sarasate y Navascues Sarasate, 1767, and three other operas, then de (Pablo Martin Meliton) com-returned to Denmark, but was banposed "Zigeunerweisen" for violin ished as a result of court intrigues, and orchestra, "Jota Aragonesa," four 1772. He directed the Venice Conbooks of highly popular Spanish servatorio dell' Ospedaletto, 1775-79, dances and many romances and fan- then became chapelmaster of Milan tasies for violin; became one of the Cathedral, where Cherubini was first Prize his pupil, then his assistant, and pupil of the Paris Conservatoire, where he composed much church muwhere he was violin pupil of Alard sic, cantatas, and the operas "Le Gelosie villane" and "Farnace," to all parts of the world, at 26. In 1779, Florence; "Achille in Sciro," boyhood he was presented with a fine 1781, Venice; "Fra i due Litiganti," Stradivarius by Queen Isabella of Milan, 1782. In 1784 he accepted Spain, and he had always been an the post of chapelmaster at the court of St. Petersburg, had his last named opera produced at the imperial opera, Vienna, while passing through that capital, where he was received by the Emperor and became acquainted with "Pibroch suite" were all composed Mozart. Catherine II raised him to for this artist. B. Mar. 10, 1844, the nobility, had him compose her opera libretto "Olega," but for a time banished him to the Ukraine. While Sarrette (Bernard) founded the there he founded a music school. Soon school for national guard bands from restored to the imperial favour, he remained in Russia until 1802, his vatoire, of which institution he was compositions including the highly the first director. B. 1765, Bordeaux; successful opera "Armida," a Te Deum on Potemkin's capture of Otch-Sarti (Giuseppe) composed 40 akow, introducing cannon and fireworks, an oratorio for two choirs, full orchestra and RUSSIAN HORN band, and a requiem for Louis XVI. the wife of the Chapelmaster Mus- ica, 1848. sini, and shortly after this event, the older musician was seized with a fatal attack of gout. B. Dec. 1, 1729, Faenza; d. July 28, 1802, Berlin.

Sartorio (Antonio) composed and B. about conducted dramatic music. 1620, Venice; d. about 1681, Venice.

Michael William Satanella. Balfe's four-act romantic opera, to book by Harris and Falconer, based on "Le diable boiteux" of LeSage, was first performed Dec. 20, 1858, at Covent Garden, London.

Sattel. Ger. NUT.

Movement; composi-Satz. Ger. tion: THEME.

moderne, concerto in E minor and Mozart, Beethoven, Etude sur le quataught Vienna Conservatory, 1901-7; wrote "Meine Welt," 1901; pupil of N. Rubinstein, Moscow, later of Liszt and Deppe. B. Oct. 8, 1862, Hamburg; add. Dresden.

Saul. George Frederic Handel's oratorio containing the famous Dead serious opera in English, but in 1907 1739, at the King's Theatre, London, and was composed between July 23 and Aug. 28, 1738, to words by Jen-

nens or Morell.

Sauret (Emile) composed concerto for violin and orchestra in E major, concerto in G minor, Ballade, Legende, Serenade in G, Valse caprice, Barand many transcriptions for violin, Parnassum du Violiniste," Leipsic, 1894; played violin in virtuoso tours of Europe and America; taught Kulle-Roi, France; m. TERESA CAR- young artists he chose, enabled him

RENO, 1872; divorced and m. Emma Hotter, 1879; add. Geneva.

Sauter (Severin S.) conducted and On leaving Russia, Sarti settled in taught music, St. Louis, Mo. B. 1822, Berlin, where his daughter became Germany; exiled and settled in Amer-

> Sautereau. Fr. Hopper or jack attached to the keys of a spinet.

> Sauterie. Old Eng. DULCIMER; PSALTERY.

> Sautillé. Fr. Springing bow, indicated in violin score by dots over

the notes.

Sauzay (Charles Eugène) taught violin with distinction at the Paris Conservatoire, where he had been prize pupil under Baillot and Reicha; played in Baillot's quartette and founded his own on the dissolution of the older organization; was court musician to Louis Philippe and Napoleon III; composed songs, chamber Sauer (Emil) composed a suite and incidental music; wrote "Haydn, other piano music; toured Europe tuor," Paris, 1861; "L'école de l'acand America as piano virtuoso and compagnement." B. July 14, 1809, Paris; m. daughter of BAILLOT; d. Jan. 24, 1901.

Savage (Henry W.) made the first English productions of "Parsifal," "Mme. Butterfly," and for many years gave excellent performances of March was first performed Jan. 16, devoted himself exclusively to such musical productions as "The Merry Widow," "The Prince of Pilsen," etc., and such plays as "The College Widow," "The County Chairman," and "The Devil" (Aug., 1908). Originally a real estate speculator in Boston, it fell to him in the ordinary course of affairs to complete the carolle-mazourka, scherzo fantastique Castle Square Theatre in that city, 1895, and when the manager made a as well as études, and a "Gradus ad failure in business after the first season, he undertook to supply attractions himself, and was at once successful as a manager. Then he eslak's Academy, Berlin; Royal Academy of Music, London; Chicago Colpany for the production of the best lege of Music, 1903-6; pupil of De works in English, and toured the Bériot, Paris and Brussels Conserva- country successfully and during one toires, and of Jadassohn in composi- season played at the Metropolitan tion; debut at eight, first American Opera House. Rigid discipline comtour 1872. B. May 22, 1852, Dun-bined with the enthusiasm of the

to attain a higher perfection in ensemble than his powerful rival Von CONRIED, but the difficulty of finding suitable theatres for opera led to his abandonment of this field, at least temporarily. Educated at Harvard, he was the classmate of President Roosevelt. B. Boston about 1854; add. New York and Boston.

Savage (William) composed church music; sang Eng. Chapel Royal; pupil of Pepusch. B. 1720; d. July 27, 1789, London.

Savart (Felix) invented a toothed wheel by which the number of vibrations to a given tone could be accurately determined; made important investigations in acoustics; invented the "trapezoid violin" or "box fiddle"; wrote extensively on music maker of mathematical instruments. Savart was educated as a physician, but soon abandoned his practice to study the laws of sound and was the first to explain the importance of soundboards. His box fiddle, in which the wood was not arched as in ordinary violins, was pronounced by a jury which included Berton, Catel, Cherubini, Le Sueur and the violinist Lefebre, to be equal if not superior to a fine Cremona, after Lefebre had played both. The instrument is fully described in Savart's book published in Paris in 1819. B. June 30, 1791, Mezieres; d. Mar. 16, 1841, Paris.

Savoy Chapel Royal possesses an unusually fine collection of old and new melodies, which are sung by the choristers mostly in unison. The building was restored by Queen Victoria at a cost of \$35,000, 1865, and takes its name from having been erected on the site of a palace which belonged to Count Peter of Savoy, a school attached to the chapel, which nium; E flat, Bass Tuba or Bombar-St. James Chapel Royal. The master in 1908 was H. Kingston. "The Story of the Savoy," Loftie; "The History of the Savoy Chapel," Locking.

Saynetes. Sp. Humorous acts of the Spanish drama in which music and dancing are the most important features.

Sax (Charles Joseph) perfected an "Omnitonic horn" in 1846, after 22 years' labour; invented brass instruments capable of every note in the scale without crooks, etc.; discovered a means of boring wood and brass instruments by which they were brought exactly in tune; made clarinets, bassoons, and other instruments of fine quality. At first a cabinet maker. Sax played the serpent, but in the craft which he revolutionized was wholly self-taught. B. Feb. 1, 1791, Dinant, Belgium; d. April 26, 1865, Paris. Antoine Joseph "Adolphe" invented the SAXOPHONES; conand musical instruments. Son of a tinued the work of his father, Charles Joseph, in making and improving the clarinets and in manufacturing all kinds of brass and wood wind instruments; received gold medals of honor, Paris Exhibitions, 1849, 1851, 1855; but despite the value of his work was twice forced into bankruptcy. B. Nov. 6, 1814, Dinant; d. Feb. 4, 1894. See Comettant's "Histoire d'un inventeur au XIXme Siècle," Paris, 1860; and Pontecoulant's "Organographie," Paris, 1861. Alphonse, Jr., worked for some years with his brother, ANTOINE JOSEPH "ADOLPHE," but failed on setting up business for himself.

Sax Horn is the name of a family of brass valve instruments invented by "ADOLPHE" SAX which have been generally adopted for military and other open-air bands. These horns are made in six compasses, as follows: E flat, Soprano or Flügel Horn; B flat, Alto Flügel Horn; E flat, Tenor or Althorn; B flat, Baritone 1246. The choristers are educated in or Althorn; B flat, Bass or Euphois supported by the sovereign's pri- don; and B flat, Contrabass. They vate purse instead of by allowance give a compass of five octaves and from the civil list as in the case of average about two octaves each, and were intended by the inventor to take See the place of key bugles, trumpets, and French horns, and at least afford a group in which there is perfect unity, a perfect scale, and correct intonation, although, of course, incapable nearly equal semitones, each of which of giving the peculiar timbre of older can be used as a keynote in the coninstruments.

Saxophone is the name of the brasskeved instrument played by a single reed like that of the clarinet and intended by the inventor "ADOLPHE" from b to f'".

Sbalzo. It. Skip. Leap.

Sbarra. It. A BAR. It.Scagnello. stringed instrument.

Scala. It. RUN or SCALE.

tion of being the foremost opera house tionalized. Hindoo and Arabian mu-Southern Europe. fire, 1776, and a new opera house was divisions than is recognized in Eurothen erected on the site of Santa pean music. The conventional divi-Maria della Scala, from which the sion as inherited from the Greek and theatre derives its name. The origi- Church Modes recognized the follownal cost was \$200,000, but it could ing degrees in the ascending scale: not now be duplicated for five times the Tonic, first or keynote; the has been the property of the municipality of Milan, which allows \$49,000 or fourth; the Dominant or fifth; per annum for its support, while the boxholders contribute \$14,600, so that Subtonic, leading note or seventh, as an institution it is among the then the octave. In JUST INTONAwealthiest in Europe. The total seat- TION, as on instruments of the viol ing capacity of the house is 3600. family or vocal music, there is a shade The stage has a depth of 98 feet, while of difference between the so-called the proscenium is 145 x 54. The best semitones, thus A sharp is a trifle school for the ballet in all the world lower than B flat, while on the keywas attached to La Scala in 1908. board of the organ and piano the The exceptional excellence of per- same digital sounds a compromise tone formances there in the past decade pitched between the two. Now while were largely due to the management this compromise is sometimes slightly of GIULIO GATTI-CASAZZA, who jarring to the sensitive ear, it has retired from the management in 1908 made possible combinations in harto join ANDREAS DIPPEL at the mony, progressions and transitions in Metropolitan Opera House, New York.

MENT divides the octave into twelve ing its NOTATION.

struction of MAJOR and MINOR scales. It is assumed that the scales in GREEK music, borrowed from the older Egyptian and based on the notes sounded by the strings of the lyre, SAX to replace clarinets, basset horns, were reflected in the Church MODES, and bassoons in military bands. The but that with the development of a Saxophone is made in several voices, keener sense of tonality, and with the a Soprano in B flat; Alto in E flat; progress of harmonic invention, the Tenor in B flat; Baritone in E flat; introduction of chromatics or semiand Bass in B flat. There is a So- tones became a necessity, first recogpranino in E flat, and five varieties nized as MUSICA FICTA, although are ordinarily used in French mili- forbidden by church law, but later tary bands. The total compass is openly adopted. The human ear is capable of distinguishing shades of difference between more than a score of tones ranging between a single tone BRIDGE of a and its octave, but the adoption of a regular series of graduated steps in progression is so plainly a necessity Scala divides with the SAN CAR- that every race has adopted some divi-LO Theatre of Naples the distinc- sion which has thus become conven-The Ducal sicians employ an ENHARMONIC Theatre of Milan was destroyed by scale having a greater number of that amount. From 1872 La Scala Supertonic or second note; the Mediant or third note; the Subdominant the Superdominant or sixth; and the tonality which the ancients hardly have dreamed of, while render-In modern music the gen- ing the whole science of music less eral adoption of Equal TEMPERA- difficult to the student, and simplify-

Scalchi (Sofia) sang con. and mez.- Ottoboni, and composed the celebrated with success throughout Europe and America, rôles ranging from "Fides" f to b"; pupil of Boccabadati. B. Turin, pupils during the second Neapolitan

Scald, or Skald. Scandinavian

poet-musician or MINSTREL.

Scandello, Scandellius, Scandelli (Antonio) composed Italian madrigals, 1566-77, lieder, 1568-75, of which examples are reproduced by Ambros, quantities of church music, including masses, songs, etc.; was chapelmaster coadjutor to Le Maistre at Dresden, 1566-80. B. 1517, Brescia; d. Jan. 18, 1580, Dresden.

Scaria (Emil) sang bass in opera creating "Wotan" and "Gurnemanz," Bayreuth, 1876 and 1882, debut in Pest as "St. Bris," acquiring a large repertoire. B. Graz, Sept. 18, 1840; d. July 22, 1886, Blasewitz.

Eupatore," Venice, 1707; "Il Ciro," Rome, 1712; "Tigrane," Naples, 1715; and many other highly popular works in which he was the first to introduce the orchestral ritonello, and much chamber music and church music. Pupil of Carissimi in Rome, Scarlatti first became known through his opera "L'Errore Innocente," Feb. 8, 1679, Rome. This won him the protection of Queen Christina of Sweden, who made him her chapeland while in that city married Anthe request of his patron, Cardinal of DOMENICO.

sop. in opera, debut, 1866, as "Ul-mass "Clementina" No. 2, and his rica," in "Ballo in Maschera." Later one comic opera, "Trionfo dell' Onore" performed at the Florentine Theatre. Hasse, Quantz and other to "Amneris" and "Siebel"; range notable musicians were among his Nov. 29, 1850; m. Sig. Lolli, Fersojourn. B. Sicily, 1659 or 1658; d. rara; retired 1890.

Oct. 24, 1725. Naples. See: Alac-Oct. 24, 1725, Naples. See: Alessandro Scarlatti, E. J. Dent, London, 1905. Domenico Girolamo became the most celebrated harpsichord player of his time, having defeated Handel in a competition on this instrument although Handel surpassed him as an organist; was the founder of modern piano technique; composed the first setting of "Amleto," 1715, 60 sonatas and many other works published by Ricordi & Co., six volumes, 1906. Pupil of his father, ALESSANDRO, and also of Gasparini and Greco, Scarlatti remodeled Polaroli's opera "Irene" for Naples in 1704, then visited Venice, met Handel, whose sincere friend he Scarlatti (Alessandro) composed became, and accompanied him to the operas "Pompeo," "Mitridate Rome, where he obtained the favour of Cardinal Ottoboni, and held the trial of skill with Handel already mentioned. In 1709 he became composer to Queen Marie Casimire of Poland, for whom he composed the operas "Sylvia," "Ifigenia in Aulide" and
"In Tauride." In 1715 he became chapelmaster of St. Peter's, and four years later visited London, Lisbon, and Madrid. Highly successful as a musician, his habits as a gambler caused him to leave his family in master. Five years later he was poverty. B. Oct. 26, 1684, Naples; chapelmaster to the Viceroy of Naples d. 1757, Naples. Francesco composed church music and cantatas; tonia Anzalone, and was busied with was chapelmaster at Palermo, 1689the composition and performance of 1715; brother of ALESSANDRO. dramatic pieces until 1702, when he Giuseppe composed "Merope," Rome, settled in Florence as composer to 1740; "Adriano in Siria," Naples, Ferdinand III. Next he became as 1752; "Ezio," Naples, 1754; "L'Isola sistant chapelmaster at the church disabitata," 1757, Vienna; and many of the Sta. Maria Maggiore, where he other dramatic works. B. Naples, served until 1708. Then he was in- 1712 or 1718; son of DOMENICO; duced to return to Naples and di- d. Aug. 17, 1777, Vienna. Pietro comrected the three conservatories in that posed the opera "Clitarco." Naples, city, received the honour of knighthood 1728, and other works while chapel-of the Golden Spur from the Pope at master in Naples; probably nephew

Scemando. It. DIMINUENDO. scenery; that portion of an act between the entry of two important char-

Scenario. It. Outline of an opera

or drama.

Scenici. Lat. Ancient games foreshadowing the Roman drama, dating back to 364 B.C., according to Livy.

Schack or Cziak (Benedict) created "Tamino" in Mozart's "Zauberflöte" and sang the Requiem at the deathbed of that composer. B. 1758, Bohemia; d. after 1805.

Schäferlied, or Schäferspiel. Ger.

PASTORAL.

Schalmey. CHALUMEAU.

Schallbecken. Ger. Sound-cups or CYMBALS.

Schallhorn, Schallstück. Ger. Bell of a metal wind instrument.

Scharf. Ger. Sharp; a combination stop of an organ formed of a mixture of acute harmonics.

Scharwenka (Ludwig Philipp) composed waltzes and other dance music including "Album Polonais." Op. 33, for piano, songs, "Sakuntala." and "Herbstfeire," two choral works with soli and orchestra, two symphonies, the symphonic poem "Frühlingswogen," Op. 87, and for piano and violin; taught in the conservatory founded by his brother FRANZ XAVER, 1881-91, then joined the Klindworth-Scharwenka forces; in early life pupil and teacher, Kullak's Academy. B. Feb. 16, 1847, near Posen, East Prussia; m. the violinist Marianne Stresow, 1880; add. Berlin. Franz Xaver composed symphony in C minor, Op. 60, piano concertos builder; d. April 22, 1776. in B flat minor, C minor, C sharp tinction in tours of Europe and Amer- joie; d. Crefeld, Nov. 20, 1838,

ica; founded his conservatory in Ber-Scena. It. Division of an act in lin in 1881, now the Klindworthopera or drama marked by change of Scharwenka, and in 1891 the conservatory bearing his name in New York where he remained seven years, then acters; accompanied recitative fol- returning to Berlin. He received the lowed by an aria; in its old signifi- titles of Ritter, Dr. Mus., Royal Procation the stage; d'entrata, an entry fessor, and Senator of the Prussian Academy of Arts. B. Jan. 6, 1850, near Posen, East Prussia; Berlin.

> Schauspieldirector. W. A. Mozart's one-act comedy with music was first performed Feb. 7, 1786, at Schönbrunn at a court festival and in London as "The Manager," 1877. A Paris production, 1856, was entitled

" L'Impresario."

Schebek (Edmund) wrote on the orchestral instruments of the Paris Exhibition of 1855; founded a society at Olmutz and Prague for the study of old Italian church music; musical amateur and imperial councillor. B. Petersdorf, Moravia, Oct. 22, 1819; d. Prague, 1895.

Schebest (Agnes) sang mez. sop. in opera, but retired on marriage to Dr. David Strauss, the theologian. B. Feb. 15, 1813, Vienna; d. Dec. 22,

1869, Stuttgart.

Schechner-Waagen (Nannette) sang successfully such operatic roles as "Fidelio," "Donna Anna," "Euryanthe." B. 1806, Munich; m. Waagen, the painter, 1832; d. April 30, 1860.

Scheibe (Johann Adolph) composed the opera "Thusenalda," two oratorios, church music to the number of 200 pieces, 70 chamber works, 150 flute concertos; published the weekly "Der Critische Musikus," in which he attacked Italian opera, and wrote many books on music. B. 1708, Leipsic; son of an organ

Scheibler (Johann Heinrich) prominor, 'cello sonatas in D minor and posed the pitch of a', 440 vibrations E minor, piano sonatas in C sharp at 69 degrees Fahrenheit adopted by minor and E flat, the four-act opera, the Congress Physicists 1834, known to book by Dr. Koppel, "Mataswin- as Stuttgart PITCH; invented a setha," Weimar, Oct. 4, 1896, Metro- ries of 52 tuning forks, giving an politan Opera House, New York City, equal scale for any pitch of A; wrote April 1, 1897; played piano with dison theory. B. Nov. 11, 1777, Montgan, St. Michael's church, Hamburg, 1585; helped compile a Lutheran "Melodeven-Gesangbuch," 1604. Hans mirably, but was so improvident that played organ St. Catherine's church, probably brother of DAVID. Heinrich composed songs, organ and church music; became organist St. Catherine's church, Hamburg, 1625, in succession to his father, HANS; pupil of Sweelinck, and teacher of Fabricius, Weckman, and J. A. Reinken, the latter his successor at St. Catherine's, 1654.

Scheidemantel (Carl) sang bar. in opera, debut at Weimar, 1878, as "Wolfram," later at Covent Garden, and in Dresden in such rôles as "Kurwenal," the Herald, "Klingsor" and "Amfortas," Bayreuth, 1886, "Hans Sachs," permanent member Dresden opera company 1886-1908; pupil of Börchers. B. Weimar, Jan. 21, 1859;

add. Dresden.

Scheidt (Samuel) composed "Tablatura Nova," a collection of organ music, Hamburg, 1624, which practically abolished Tablature NOTATION for that instrument and laid the foundation of the modern orchestral organ style; "Cantiones Sacræ octo vocum," Hamburg, 1620, on which his reputation among contemporaries chiefly rested; played organ at Moritzkirche, Halle; was chapelmaster to Markgraf of Brandenburg; one of the foremost of early organ virtuosi; pupil of Sweelinck. B. 1587, Halle; d. Mar. 24, 1654, Halle.

Schein (Johann Hermann) composed a Lutheran "Cantional," 1627; became chapelmaster at Weimar, and Cantor of the Leipsic Thomasschule, 1615-30. B. Jan. 20, 1586, Gruhain, Saxony; d. Nov. 19, 1630, Leipsic.

Schelble (Johann Nepomuk) founded the Frankfort Cäcilienverein and conducted its notable concerts 1818 to 1835, when he relinquished Scherzo. It. "Joke." A move-the baton to Mendelssohn; was the ment which should be humorous and friend of Beethoven and Spohr, while resident in Vienna; taught and sang, and in 1817 became director Frank-

Scheidemann (David) played or- B. Hüfingen, May 16, 1789; d. Aug. 7. 1837.

> Scheller (Jakob) played violin adon tours he often had to borrow an instrument; concertmeister in Stuttgart orchestra 1785-92, when the French took the city; pupil of Viotti and Vogler. B. May 16, 1759, Schettal, Bohemia; d. about 1800.

Schemelli (George Christian) compiled a song book, 1736, containing many of J. S. Bach's melodies; Cantor of Zeitz; pupil Thomasschule.

B. about 1678, Herzberg.

Schenk (Elliot F.) conducted, lectured, taught, composed songs, etc.; was assistant conductor the WALTER DAMROSCH opera company, and chief conductor the HENRY W. SAVAGE English opera company; in 1908 directed choral organizations in Newark, N. J.; son of the Rev. Dr. Schenck. B. Brooklyn, New York; add. Newark.

Schenk (Johann) composed for, and played viol da gamba at the court

of Düsseldorf; 17th century.

Schenk (Johann) helped Beethoven in his studies during the great composer's early residence in Vienna; was the friend of Mozart, Haydn, and Schubert; composed the long popular opera "Der Dorfbarbier," Kärnthnerthor Theater, Vienna, Nov. 7, 1796, the cantatas "Die Huldigung," "Die Mai," and many symphonies, concertos, quartets, and dramatic works, wrote on theory; chapelmaster to Prinz von Auersperg from 1794; boy chorister in Vienna, then pupil of Wagenseil. B. Wiener Neustadt, Austria, Nov. 30, 1753; d. Dec. 29, 1836, Vienna.

Scherz. Ger. Play, fun, drollery. Scherzando, Scherzoso. It. "Playful, lively," as to a phrase or movement.

Scherzhaft. Ger. Funny, droll. capricious in character, moulded from the earlier minuet movement by Beethoven, and occurring as the third fort Musical Academy; composed movement in a symphony or sonata. opera and other forgotten music; pu- It is sometimes in RONDO FORM, pil of Weisse, Vogler, and Krebs, with the trio omitted, usually fast, and as composed by Beethoven, in the latter's death. B. 1822; d. 1878. triple time.

Schetky (Johann Georg Christoff) composed the song "Clarinda, mistress of my soul" for his friend Robert Burns; played 'cello at Edinburgh concerts; composed chamber music published by Bremner in that city. B. 1740, son and pupil of the court musician Louis Schetky; d. Nov. 29, 1824, Edinburgh.

Schicht (Johann Gottfried) composed three oratorios, church and chamber music; edited Bach's motets; played clavier; became cantor of the Thomasschule, 1810. B. Sept. 29, 1753, Zittau; d. Feb. 23, 1823. Schickhard (Johann Christian)

composed instrumental works published in Hamburg and republished in London; Hamburg, 18th century.

Schicksalslied. Johannes Brahms' ode to words by Hölderlin, Op. 54, known in English version as "Song of Destiny," was first performed Oct. 18, 1871, by the Carlsruhe Philharmonic Society, the composer conducting.

made instruments at Erlangen and tist; professed friend and Masonic Nuremberg. D. 1806, Nuremberg. brother of Mozart D. Johann Lorenz founded the Company of piano factory in Stuttgart, 1809, in partnership with C. F. Dieudonne, who d. 1825, after which the house lischen Wissenschaften oder Universal became Schiedmayer & Söhne on Lexicon der Tonkunst," Stuttgart, the admission of ADOLF and HER-MAN, his sons. B. 1786; son of on music; directed Stoepel's Music JOHANN DAVID: d. 1860. Hermann was associated in business with he settled in America. B. Schwiegershis father, JOHANN LORENZ, d. hausen. Hanover, Nov. 3, 1861. Hermann succeeded to the Mar. 1881, Nebraska, U. S. A. business of his father, HERMANN, and was a member of the firm in 1908. Adolf was in partnership with his father, Johann Lorenz. B. 1820; d. 1890. Adolf succeeded to the share of his father, ADOLF, and was a member of the house in 1908. The Stuttgart works in smaller forms; became house known in 1908 as Schiedmayer Pianoforte-Fabrik was founded by the younger sons of JOHANN LO-RENZ. Julius, who served as expert Rheinland; add. Munich. on jury of awards for international Schimon (Adolf) taught vocal exhibitions, first studied harmonium Leipsic Conservatory, 1874-77, then making, then joined his father and at Royal Music School, Munich; com-

Paul was an expert harmonium maker, but joined in the new firm with his brother on the death of their father, JOHANN LORENZ, 1860. D. June 18, 1890.

Schiettamente, Schietto. It.

Simple, pure, neat.

Schiever (Ernst) played violin in Joachim Quartette, then founded the Gräflich Hochberg Quartette; and on becoming concertmeister of the Richter orchestra, settled in Liverpool and founded the quartette bearing his name, in which he played first violin; A. Ross, 2nd violin; Carl Courvoisier, viola; Walter Hatton, 'cello. Pupil of Joachim, he was a member of the Müller quartette, 1868-69, then taught Berlin Hochschule. B. Mar. 23, 1844; add. Liverpool, Eng.

Schikaneder (Emmanuel) wrote the book of Mozart's "ZAUBER-FLOTE," in which he created the rôle of "Papageno"; built and opened

bon; d. Sept. 21, 1812.

Schilling (Dr. Gustav) wrote "Encyclopie der gesammten musikaseven vols., 1835-40, and other books School, Stuttgart, 1830 to 1857, when hausen. Hanover, Nov. 3, 1803; d.

Schillings (Max) composed the three-act opera "Ingwelde," Carls-ruhe, 1894; "Der Pfeifertag." Schwerin, 1901; "Moloch," Dresden, 1906, the symphonic fantasias "Meergruss" and "Seemorgen" and many chorusmaster at Bayreuth, 1902; pupil of Brambach and von Königslow at Bonn. B. April 19, 1868, Düren,

continued in business with him until posed chamber music, the opera "Stra-

della," Florence, 1844; edited works first employed in the music house of of Porpora and other old masters; pupil, Paris Conservatoire under Berton and Halevy. B. Feb. 29, 1820, Vienna; m. ANNA REGAN; d. June in concerts with much success in Ger-Royal School of Music; pupil of Mme. Schubert. B. Sept. 18, 1841, Aich near Carlsbad; d. April 18, 1902, Munich.

"Mathilde" and five other operas, the oratorio "St. Boniface," songs, etc.; played clarinet; became concertmeister, served at Pest nine years, at Berlin, and to the court at Darmstadt. B. Dec. 8, 1811, Königsberg; d. Mar.30, 1864, Darmstadt.

Schindler (Anton) wrote "Biographie von Ludwig von Beethoven," Münster, 1840, a trustworthy book based on facts obtained while Beethoven's friend and secretary, and on the Beethoven papers, which passed into his possession on Breuning's death; played violin; conducted at Josephstadt Theatre and became chapelmaster at Aix-la-Chapelle and Münster. The historic quarrel between Schindler and Beethoven was the fault of the master, who was faithfully attended by Schindler during his last illness. B. Medl, Moravia, 1796; d. Jan. 16, 1864, Frankfort.

Schira (Francesco) composed the operas "Niccolo de 'Lapi," Her Majesty's, London, 1863; "Selvaggia, Naples, 1865; his masterpiece, "Lia," Venice, 1866; and many other dramatic works, besides arranging and conducting operatic performances in London, and producing works for Balfe; made first success with "Elena e Malvina," La Scala, Milan, 1832, and then became director of the Lisbon opera and conservatory, eight years ending 1842, when, after brief sojourn in Paris, he d. Dec. 14, 1879. Moritz Adolf settled in London; Commander of the founded a music publishing house in Crown of Italy; pupil of the Milan Paris, 1834, which speedily acquired Conservatory. B. Sept. 19, 1815, a very large catalogue, including the Malta; d. Oct. 16, 1883, London.

music publishing house of G. Schir- etc.; founded the "Gazette Musicale,"

Scharfenberg & Luis, then became manager for the Breusing house, 1854, and in 1861 bought the establishment with the aid of B. Beer, when it be-21, 1887, Leipsic. Anna Regan sang came known as Beer & Schirmer, and on Beer's death became sole owner. many and England; taught Munich B. 1829, Saxony; d. 1893, Eisenach. On his death the business was incorporated by his sons and successors, Rudolph E. and Gustave and on Schindelmeisser (Louis) composed the death of the latter, 1907, the control of the business remained in possession of Rudolph E. Schirmer. The house for many years maintained the largest musical circulating library in the country, but eventually transferred it to the Institute of Musical Art. A specialty was made of publishing the works of American composers, and a Library of Musical Classics. Dr. P. Goetschius and Dr. Theodore Baker were the literary advisers, and the musical publications had reached 18,000 titles in 1906.

Schisma. Gk. Half the difference resulting from the tuning up of twelve fifths and seven octaves; half of a COMMA MAXIMA.

Schlag. Ger. A beat of time, or of a vibrating reed or a percussion instrument.

Schlagfeder. Ger. PLECTRUM. Schleifen. Ger. To slide, to glide. Schleifer. Ger. Slurred note or GRACE.

Schleifezeichen. Ger. SLUR. Schlesinger (Adolf Martin) founded a music publishing house in Berlin, 1795, which brought out a full score edition of Bach's "Matthew Passion," and published the "Berliner Allgemeine musikalische Zeitung." D. 1839. Heinrich succeeded to the business of his father, ADOLF MAR-TIN; founded the "Echo," 1851, which he sold to Leineau, 1864. B. 1807; scores of Mozart's operas, and com-Schirmer (Gustav) founded the plete editions of Beethoven, Hummel, mer, New York. Settling in the which later became the "Revue Musi-American metropolis, 1837, he was cale," 1834 to 1880; sold his business

in 1846 to Brandus & Dufour. В. Berlin, oldest son of ADOLF MAR-

TIN; d. 1871, Baden-Baden.

Schlick (Arnold) wrote "Tablaturen," and other works on organ playing, organ building, and composed organ music published in German Tablature; was celebrated blind organist and lutenist in service of the Elector Palatine at Heidelberg. B. about 1460, Bohemia; d. after 1511.

Schmid (Anton) wrote many books on the literature and history of music, and proved Haydn's authorship of the Austrian National hymn; was custos of LOUIS; add. London. of Vienna Imperial library. B. Pihl, Bohemia, Jan. 30, 1787; d. July 3,

1857, Salzburg.

Schmidt (Bernhard) was the real name of the celebrated organ builder England as "Father known in Smith," who built the organs in the Whitehall Chapel Royal, Westminster Abbey, the Temple, Durham Cathedral, and for St. Margaret's, Westminster, where he played organ. Schmidt was accompanied to England, 1630, by his nephews, Gerard and Bernard or Christian, and from 1697 was court organ builder to Queen Anne. about 1630, Germany; d. 1708, London.

Schmitt (Aloys) composed 100 works in all forms; was court organist at Hanover; taught Ferdinand Hiller and others at Frankfort; pupil of his father, a cantor at Obernburg, and of André of Offenbach, in composition; also successful pianist. ¯В. August 26, 1788, Erlenbach; d. July 25, 1866, Frankfort. Jakob composed the opera "Alfred der Grosse," Hamburg, and more than 300 other works; brother and pupil of ALOYS. B. Nov. 2, 1803, Obernburg; d. 1853. George Aloys edited and completed Mozart's songs for male choir, which are still great C minor Mass; composed sung, 23 symphonies, 60 sonatas, seven "Trilby," an operetta, Frankfort, operas, etc.; conducted important Gerincluding an "In Memoriam," which stitute in Dessau, where Robert Franz he was conducting when stricken dead was a pupil, a singakademie and lie-Schwerin, and directed Dresden Sing- to the Duke; organist at Thomasakademie and Mozartverein; pupil of kirche and director opera at Leipsic his father, ALOYS, and of Vollweiler. in early life, where he was pupil of B. Hanover, Feb. 2, 1827; d. Oct. 15, Schoenfelder and Unger; composed 1902. Dresden.

Schlick (Johann Conrad) played and composed for 'cello. B. 1759, Westphalia; d. 1825, Gotha.

Schloesser (Louis) composed "Das Leben ein Traum," 1839, and four other operas, instrumental and church music; pupil of Salieri, Seyfried, and Mayseder, Vienna, and of Kreutzer and Lesueur, Paris Conservatoire. B. 1800, Darmstadt; d. Nov. 17, 1886, Darmstadt. Carl Wilhelm Adolph composed piano music; taught Royal Academy of Music, London; retired 1903. B. Feb. 1, 1830; son and pupil

Schluss. Ger. End, FINALE. Schlüssel. Ger. CLEF. Schlussfall. Ger. CADENCE. Schlusschor. Final chorus.

Schlussreim. Ger. Song refrain. Schmeltzl, or Schmeltzel (Wolfgang) composed a collection Quodlibets," Vienna, 1544; at first cantor of Amberg; later entered the Church.

Schmelzend. "Melting Ger. away." Diminishing.

Schmerz. Ger. Grief. Sorrow. Schmerzhaft. Ger. Sorrowful.

Schnabel. Ger. Mouthpiece of the clarinet and other instruments played in like manner.

Schnarrpfeifen; Schnarrwerk. Ger. Organ reed pipes or stops.

Schneider (Georg Abraham) composed the oratorio "Die Pilgrime auf Golgotha" and many works in all forms; became conductor Berlin Opera, 1820; played horn and oboe. B. April 9, 1770, Darmstadt; d. 1839, Berlin.

Schneider (Johann Christian Friedrich) composed the oratorio "Sündfluth" (The Deluge), part-1845, and many other large works, man festivals; founded a musical inby apoplexy; was chapelmaster at dertafel while chapelmaster there symphony at 10. B. Alt-Waltersdorf, hann Gottlob became court organist becoming life senator of France, 1875; at Dresden, and from 1820 was recog- wrote on music when exiled by Naponized as leading organ virtuoso; taught Liszt, Mendelssohn, Schumann, and others; organist University Church, Leipsic, at 22; notable for interpretations of Bach. B. Oct. 28, 1789, Alt-Gersdorf; d. April 13, 1864, Dresden.

Schnell. Ger. "Quick." Nach und nach schneller, "quicker and quicker."

Schneller or Schnelzer. TRILL.

Schnorr von Carolsfeld (Ludwig) sang ten. in opera; admirable as "Robert" and "Lohengrin"; created the rôle of "Tristan" at Wagner's request, when he caught a fatal chill; was pupil of Otto, Devrient, Leipsic Conservatory; painted, wrote poetry, edited old music. B. July 2, 1836, Munich; son of the painter and director Kunst Akademie; d. July 15, 1865, Malwina Garrigues sang sop. in opera with distinction, and taught: created "Isolde" to her husband's "Tristan." B. Dec. 7, 1825; m. LUDWIG, 1854; d. Feb. 8, 1904, Carlsruhe.

Schoberlechner (Franz) composed the operas "Il Barone di Dolzheim," St. Petersburg, 1829; "Rossane," Feb. 9, 1839, Milan; played piano, performing Hummel's second concerto (dedicated to him), at 10. B. July 21, 1797, Vienna; d. Jan. 7, 1843, Berlin. Sophie Dall'occa sang sop. in opera and concerts, receiving 20,000 rubles salary at St. Petersburg from 1827; pupil of her father. B. 1807, St. Petersburg; m. FRANZ, 1824; d. 1863, Florence.

Schobert, Chobert, or Schubart composed 17 sonatas for violin and piano, four books of piano sonatas, etc.; played harpsichord admirably; became musician to Prince de Conti, Paris, 1760; was organist at Versailles for a time. B. 1720, Strassburg; d. add. Frankfort. 1767. Paris.

Life of Handel," London, 1857; made tures; became cantor and royal chapelnotable collections of books and in- master at Breslau. B. 1829, Breslau; struments presented to the Paris Con- add. Breslau. servatoire; was a distinguished ama-

Jan. 3, 1786; d. Nov. 23, 1853. Jo- teur in music; soldier and statesman. leon III. B. July 1, 1804, Paris; d. Dec. 24, 1893, Horville, Seine-et-Oise.

Schoenberger (Benno) composed three piano sonatas, three rhapsodies, etc.; gave successful recitals in London; toured America, 1894; taught; pupil of Door, Bruckner, and Volkmann, Vienna Conservatory. B. Sept. 12, 1863, Vienna; add. London.

Schoenefeld (Henry) composed the symphonies, "Rural," "Springtime," the ode with orchestra, "The Three Indians," overtures; a violin sonata, Marteau prize, 1899; conducted Germania Minnerchor, Chicago; pupil of his father, then of Leipsic Conservatory, where he won prize for chorus with orchestra, later performed at the Gewandhaus. B. Oct. 4, 1857, Milwaukee, Wis.; add. Los Angeles.

Schola Cantorum was the name of a notable school in PARIS.

Scholz (Bernard E.) composed the "Malinconia," symphony in B flat, Op. 60; a requiem, the operas "Carlo Rosa," Munich, 1858, "Anno 1757," Berlin, 1903; overtures to Goethe's "lphigenie" and "Im Freien"; directed Frankfort Hoch Conservatory in succession to Raff, 1883, prior to which he had been teacher in the royal school at Munich, chapelmaster at Hanover, and from 1871 director the Breslau orchesterverein. Pupil of Ernest Pauer and W. S. Dehn, at Mainz, he Other became a prolific composer. works to be noted are: "Das Siegesfest," "Das Lied von der Glocke," for orchestra, soli, and chorus, and the operas "Zietensche Husaren," Breslau, 1869; "Morgiane," Munich, 1870; "Genoveva," Nuremberg, 1875; "Der Trompeter von Säkkingen," Wiesbaden, 1877; "Die vornehmen Wirte," Leipsic, 1883; "Ingo," Frankfort am Main, 1898. B. Mainz, Mar. 30, 1835;

Schonfeld (Hermann) composed a Schoelcher (Victor) wrote "The symphony, three cantatas, three over-

School. System of teaching; char-

acteristics of certain composers whose a nephew, Franz von Landwehr, lived and after the men themselves.

Schophar or Shophar. A Hebrew

trumpet, made of a ram's horn.

Schopp or Schop (Johann) composed chorale tunes; played organ St. James kirche, Hamburg, violin to the court at Copenhagen; was also virtuoso on trombone and lute. D. about 1665.

Schott (Anton) sang ten. in opera, debut as "Max" in "Freischütz," 1870, Frankfort, and thereafter ap-Berlin, Schwerin, and Hanover, joining Dr. Damrosch at the Metropolitan, New York, in 1884. Schott still sang admirably in concert as late as 1906. rose to be a captain in the Franco-Berlin.

Schott's, B., Söhne publish music at many valuable technical works. Bernhouse. B. 1781; son of BERNHARD; d. 1840. Johann Joseph was in business with his brother ANDREAS. The brothers had established a branch in Antwerp prior to their father's death, and this was afterwards removed to Brussels. Branches were then opened in London and Paris. B. 1782; d. 1855. Adam conducted the business of the London Branch, but later became a bandmaster, and died in India. Brother of ANDREAS and JOHANN JOSEPH. Franz Philipp became associated with the business of affairs for the third generation. B. 1811; son of ANDREAS; d. 1874. Milan. Peter managed the Paris and Brussels houses for the third generation. B. Mainz; son of ANDREAS; d. Sept. 20, 1894, Paris. His son Peter,

style made a school. Sometimes named and Dr. L. Strecker were the heads after the city where the composers of affairs in 1908, when the firm had houses in New York, Rotterdam, and Leipsic, as well as at the points named.

Schottische. Ger. "Scotch Dance."

Modern dance in 2-4 time.

Schradieck (Henry) taught and played violin with ability; conducted; composed 25 Grosse Studien for violin, and three volumes of technical studies. Pupil at first of his father. he later studied with Leonard at the Brussels Conservatory, where he won pearing in such rôles as "Benvenuto first prize, then with David at Leip-Cellini," "Rienzi," "Lohengrin," at sic, and in 1863 was engaged as soloist at the Reinthaler concerts in Bremen; then served as violin teacher, Moscow Conservatory, 1864-68, when he became concertmeister to the Ham-In early life he was in the army, and burg Philharmonic Society, serving six years. In 1874 he became concert-Prussian war, at the close of which meister at the Gewandhaus, Leipsic, he became a pupil of Pischek and led the theatre orchestra, and taught Frau Schebest. B. Schloss Staufe- in the conservatory. Then he settled neck, Swabia, June 25, 1846; add. in CINCINNATI as head of the violin department of the COLLEGE OF MUSIC, and organized an excellent Mainz, having a catalogue in 1908 of symphony orchestra composed of the more than 23,000 books, including teachers and advanced pupils, giving the first eight of Beethoven's symphohard, the founder of the house, started nies in a single season. In 1889 he in business 1773. D. 1817. Andreas retired from this post and again becontinued and enlarged the publishing came concertmeister at Hamburg, but returned to America, taught in the National Conservatory, then at the Broad Street Conservatory, Philadelphia, and finally opened his own school in Brooklyn, New York. B. April 29, 1846. Hamburg; add. Brooklyn-New York.

Schreck (Gustav) composed the "Christus der Auferstanoratorio dene," Gewandhaus, 1892, concert cantatas, etc.; became cantor of the THOMASSCHULE, 1892. Pupil of the Leipsic Conservatory, he was made teacher of theory and composition in 1825, and succeeded to the management that institution, 1885, and on accepting the important post at the Thomasschule, was made royal professor. B. Sept. 8, 1849, Zeulenroda; add. Leipsic.

Schreibart. Ger. Style. Schrittmässig. Ger. Slowly. craft with "Father Smith." In 1727 he built the organ in Westminster

George II.

Schröder (Hermann) composed, wrote on music; played violin; taught Royal School for Church Music, Berlin, and founded his own school there; pupil of A. Ritter. B. July 28, 1843, Quedlinburg; add. Berlin. Karl composed the operas "Aspasia," Sondershausen, 1892, "Der Asket," 1893, Leipsic, and the operetta "Malajo," 1887; played 'cello Gewandhaus and Stadt theatre, Leipsic; taught Leipsic Conservatory; conducted opera Amsterdam, Berlin, Hamburg; then became chapelmaster and director of the Sondershausen Conservatory. B. Dec. 18, 1848; brother of HERMANN; add. Sondershausen. Alwin became one of the best known of modern 'cellists and quartette players, although chiefly self-taught on that instrument. Violin pupil of his brother HERMANN, and of André for piano, De Ahna for violin and W. Tappert, theory, he was first 'cellist in Liebig's "Concert Orchester," 1875, then held a similar post in Hamburg, then became assistant to, and later successor to, his brother KARL at the Gewandhaus and Leipsic Conservatory; joined the Boston Symphony Orchestra as first 'cello, 1880, was an original member of the Kneisel Quartette, and in 1908, one of the founders of the HESS-SCHRÖ-DER QUARTETTE. B. June 15, 1855, Neuhaldensleben, Magdeburg; add. New York. Franz played viola, and with the three brothers above named organized the Schröder Quartette.

Schröder-Devrient (Wilhelmine) sang sop. in opera, ranking with the foremost German artists of all time; debut as "Pamina" in "Zauberflöte," Vienna, 1821, and thereafter distinguishing herself as "Agathe" in "Freischütz" under Von Weber's direction, and as "Fidelio" on the last and highly successful revival of that work, attended by the composer.

Schröder (Christopher) built or- the Dresden opera, and commanded gans in London, having learned the \$500 an appearance later in her career in London, where she was an especial favourite from 1832. Her Wagnerian Abbey, played at the coronation of roles included Adriano Colonna, which she created, Senta, and Venus, and her last appearance took place in Riga as Romeo, 1848, although she appeared at the Gewandhaus in concert, 1856. Pupil of her father, Friedrich, who had sung the name part in "Don Giovanni" when first produced in German, and who died, 1818, she inherited a talent for acting from her mother, born Antoinette Sophie Bürger, a talented tragedienne, and in childhood joined the forces of the Hofburg Theatre, Vienna. B. Dec. 6, 1804; m. Karl Devrient, the actor, 1824; divorced him, 1828; m. Herr von Doring; divorced him, and in 1850 m. Herr von Bock, of Livonia; d. Jan. 21, 1860, Coburg.

Schröter (Corona Elizabeth Wilhelmine) composed two books of songs; was court singer at Weimar from 1776, and created the rôle of "Iphigénie" in Goethe's play, and composed the music for "Die Fischerin"; pupil of her father, Johann Friedrich, who was oboist at Warsaw. Her acquaintance with Goethe began 1766. B. Jan. 14, 1751, Guben; d. Aug. 23, 1802, Ilmenau. Johann Heinrich composed duos for violin and for violin and 'cello; played violin; brother of CORONA E.W. Johann Samuel played 'cello; toured in early life with his father, sister, and brother, then settled in London, where he married one of his pupils, and retired on receiving \$2500 per annum to consent to an annulment of the marriage. In 1782 he became music master to the Queen in succession to J. C. Bach, and published six harpsichord sonatas, and later six concertos and other chamber music. Warsaw; 1750, brother CORONA E. W.; d. Nov. 2, 1788.

Schroeter (Leonard) composed "Hymni Sacri," Erfurt, 1587, at a time when certain of the Latin hymns were still permitted in the Lutheran service; became Cantor of Magdeburg In 1823 she received 2000 thalers from Cathedral in succession to Gallus

Dressler, 1564. B. Torgau; d. after The year before Schubert's mother had 1600.

Schubart (Christian Friedrich heim "Deutsche Chronik," 1744, later known as Obersontheim, Swabia; d. Oct. 10, 1791.

Schubert (Franz Peter) was the world's greatest composer of songs, practically the creator of the art song, and one of the most prolific as well as characteristic in after life; thus in a one of the greatest of all composers in every form. Son of a Moravian peas- including "Der Erlkönig," and a total ant schoolmaster who had married a of 144 songs between his seventeenth cook in Vienna, by name Elizabeth and eighteenth birthdays. Vitz, a Silesian woman, Franz was one of 14 children. Habits of industry were forced upon the whole family by necessity, but the father was determined his children should have the Mozart and Beethoven.

passed away and his father having remarried, the boy found conditions at Daniel) composed a Salve Regina and home far from pleasant. To avoid clavier pieces; founded the Mann military service he qualified at the Normal School for the post of school-"Vaterlands-Chronik": master, and for three years he was his wrote on musical aesthetics, and his father's assistant; but his heart was biography, while in prison. B. 1739, never in this work, and he spent most of his time with music. Salieri aided him in the study of composition, and when in his eighteenth year Schubert had begun to compose with that extraordinary facility which was his single day he composed eight songs, He took advantage of opportunities afforded at this period to hear the best concerts, and conceived a lasting and earnest admiration for both His first best educational advantages he could mass, that in F, written between obtain. Accordingly Franz was in May 17 and July 22, 1814, which childhood the violin pupil of Michael some critics rank next to the great Holzer, choirmaster of the parish Beethoven mass in C, was performed church at Lichtenthal and, his master by his old teacher Holzer in the Lichtsaid, "soon had harmony at his enthal Parish Church. Then he began fingers' ends." He developed a lovely the composition of dramatic pieces, soprano voice which gained him en- always hampered by the lack of a good trance to the Convict in Vienna, where libretto, and composed four other choristers were trained for the Immasses; but being unable to obtain a perial Chapel, and were given the ru- living from his art in Vienna, sought diments of an education, provided unsuccessfully to secure the director-with an attractive uniform, well fed ship of a music school at Laybach. In and well lodged. An orchestra com- 1818, and again in 1824, Schubert posed of the pupils practiced daily the spent his summer at Zelesz, Hungary, works of the master composers, and as teacher in the family of Count Esthe boys were encouraged to attempt terhazy, where his surroundings were composition, which was only possible delightful in all respects, but where he to Schubert through the generosity of none the less complained of loneliness. his fellow pupil Spaun. who gave him During the remainder of his short life the music paper which Schubert was Schubert lived a Bohemian existence, too poor to buy. Schubert's first symhaving no assured income at any time, phony was composed at sixteen, but he sometimes sharing the room of his was already author of a number of friend Franz von Schober or such fantasias, some songs, and an overture. other of his boon companions as Unfortunately the discipline of the might be temporarily in funds; but Convict was far from strict, and the from first to last he was underpaid by boy was permitted to pursue his stud- his publishers, unappreciated by the ies in a desultory manner, so that general public, and practically unwhen his voice broke in 1913 he was known either to the higher grade of unable to stand the examination which musical society or to the court circles would have given him a scholarship. which had at once starved and petted

Mozart, and had tolerated the brusque- Pope, and Cibber. The judgment of ness of Beethoven. Through the friend- the musical world fully confirms the ship of Michael Vogl, a popular tenor, Schubert's songs came to get a hearing, and gradually the publishers were willing to buy them, but at prices which in these days seem ridiculously The celebrated "Winterreise series of songs brought him an average of twenty cents apiece, his dramatic works brought practically nothing, and a heap of manuscripts found after his death which kept the publishers busy for more than a decade, making the fortunes of several houses, were valued in the inventory at about two dollars. "Die Zwillingsbrüder," his farce, was produced at the Kärnthnerthor Theatre, 1820, but failed after the sixth performance; his serious opera "Alphonso und Estrella" was found too difficult by the musicians who undertook to rehearse it in 1822 at Graz, and was not actually performed until Liszt brought it out in 1854, and his music to "Rosamunde," while well received on its production at the Theater-an-der-Wien, was withdrawn after the second performance. Of his many symphonies the best were not performed during the composer's lifetime. In 1826, when the composer was at the height of such small fame as he attained in life, he received a matter of 200 florins for the seven songs from the "Lady of the Lake," published by Artaria, and 300 florins or about \$60 for the violin sonata in D. Op. 53, and the "Divertissement a la Hongroise," Op. 54. More than any other composer Schubert possessed the chamber music includes the notable art of writing melody which should quartets in A minor, D minor, and G blend completely with the spirit of a major, the piano sonatas in G, A minor, song, and he was gifted with a fine discriminating taste in the matter of in C major and the symphony in B poetry. More than one hundred poets minor, "Unfinished," were each suffiare represented in a group of 600 songs which he composed; and of these he foremost composers. In 1829 Schu-

estimate of Liszt, "Schubert was the most poetic musician that ever lived." Such songs as "Der Erlkönig," "Die Junge Nonne," "Der Doppelgänger," "Der Todt und das Müdchen," to name but a few of the most familiar, are ample proof of this. Schubert's habits of composition were well defined. As a rule he composed or studied from six to seven hours until two in the afternoon, when, if he had as much as fifteen cents he would dine at a gasthaus (and there were days when he had not this amount) or sometimes with a friend or patron. During the afternoon he either enjoyed long walks or spent the next few hours with music at the home of a friend, and usually by five o'clock he could again be found in his favourite tavern. He could hardly have drunk to excess on his income even if the creation of more than a thousand works in music in less than eighteen years were not proof at once of industry and of reasonable sobriety. His earliest appearance in good company at a concert was on the occasion of Salieri's Jubilee, where the short cantata written and composed by Schubert as Salieri's pupil was performed. His only public honour was membership in the Vienna Gesellschaft der Musikfreunde, which elected him a member of its representative body in 1827. Of his numerous compositions for piano the "Moments Musicaux" and "Impromptus" are known to every concert goer. and B flat, while his great symphony cient to rank him with the world's selected for his purposes 72 songs by bert made his only notable appearance Goethe, 54 by Schiller, 48 by Mayr- at a concert of his own work in the hofer, 44 by Müller, 25 by Hölty, 27 hall of the Musik Verein, the net reby Matthisson, 20 by Kosegarten; the ceipts being \$160. At this time he other poets represented being Schlegel, was living with his friend Schober at Klopstock, Körner, Schober, Seidl, the "Blaue Igel" (Blue Hedgehog). Salis, Claudius, Walter Scott, Rell- Overwork and under-nourishment had stab, Uz, Ossian, Heine, Shakespeare, combined to wreck a constitution orig-

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inally robust. He complained of gid- C. Other Orchestral Works: No. 1, Overdiness and rushes of blood to the head, ture to the comedy with vocal accomcomplete edition of Schubert's works I, Nos. 1-7; II, Nos. 8-18; III, Nos. was published by Breitkopf & Härtel, 19-32. Marches: No. 1, Three of which the catalogue follows: Or- Marches (Marches héroiques), Op. 27;

and although he continued his labours paniment, Der Teufel als Hydrauliand maintained his usual cheerfulness cus; No. 2, D major; No. 3, B flat when with his boon companions, his major; No. 4, D major; No. 5, D illness became more serious and his major (in Ital. style); No. 6, C matatacks more frequent. On Sept. 11, jor; No. 7, E minor; No. 8, Five 1828, he took to his bed, and although Minuets with six Trios; No. 9, 5 it was not certain his disease was not Deutsche with Coda and seven Trios; infectious, such friends as Spaun, Hut- No. 10, Minuet. Chamber Music. tenbrenner, Bauernfeld, and Randhart- Octets: No. 1, Octet, Op. 166; No. 2, inger continued to visit him. His ill- Minuet and final movement of an octet ness finally developed into a malig- for wind instruments; No. 3, A short nant typhus, and in the delirium in Mourning music. Quintets: No. 1, which he passed away he raved about Quintet, Op. 163. String Quartets: Beethoven, whom he had met but once No. 1, B flat major; No. 2, C major; in his life, and of whom he had then No. 3, B flat major; No. 4, C major; been mortally frightened. Ferdinand No. 5, B flat major; No. 6, D major; Schubert, oldest brother and his best No. 7, D major; No. 8, Op. 108, B beloved relation, was present at the flat major; No. 9, G minor; No. 10, end. His whole effects as shown by Op. 125, No. 1, E flat major; No. 11, the official inventory, and including Op. 125, No. 2, E major; No. 12, Quarthe precious manuscript already mentet-Movement, C minor; No. 13, Quartioned, were valued at \$12.50. The tet, Op. 29, A minor, No. 14, D minor; remains were interred at Währing, No. 15, Op. 161, G major. String-Trio: near the grave of Beethoven, but in Trio, B flat major. Piano Music. 1888 were removed to the central Piano-Quintet, Quartet, and Trios: cemetery of Vienna, along with those No. 1, Quintet, Op. 114; No. 2, Adagio of Beethoven, and tablets now adorn and Rondo in F major; No. 3, First the houses in which he was born, in Trio, Op. 99; No. 4, Second Trio, Op. which he lived, and where he died; 100; No. 4b, Second Trio, Second enand in 1872 the Männergesang Verein larged edition; No. 5, Notturno in of Vienna unveiled a monument to E flat major, Op. 148. For Piano and of Vienna unveiled a monument to E flat major, Op. 148. For Piano and him in the Stadt park which cost one Instrument: No. 1, Rondo with 42,000 florins. B. No. 54 Nussdorfer Violin, Op. 70; No. 2, Sonatina with Strasse, Lichtenthal, a suburb of Viviolin, Op. 137, No. 1; No. 3, Sonaenna, Jan. 31, 1797; d. Nov. 19, 1829. tina with Violin, Op. 137, No. 2; No. See biographies Max Friedlander, 4, Sonatina with Violin, Op. 137, No. Reissman, Berlin, 1873; A. Niggli, 3; No. 5, Fantasia with Violin, Op. 1880; Barbedette, Paris, 1866; "Aus 159; No. 6, Sonata with Violin, Op. Franz Schubert's Leben," Ferdinand 162; No. 7, Introduction and Varia-Schubert, 1839; "Franz Schubert," tions on a Theme ("Ihr Blümlein Dr. von Hellborn. Vienna. 1865: Eng. 2112") from the Miller Sones with Dr. von Hellborn, Vienna, 1865; Eng. alle") from the Miller Songs with trans., A. D. Coleridge, 1869; The Flute, Op. 160; No. 8, Sonata with matic Catalogue by Nottebohm. A Arpeggione or 'Cello. Piano-Duets: chestral Works. Symphonies: No. 1, No. 2, Six Marches, Op. 40; No. 3, Symphony, D major; No. 2, Sym- Three Military Marches, Op. 51; No. phony, B flat major; No. 3, Symphony, 4, Funeral March composed at the D major; No. 4, Tragic Symphony; Death of the Emperor Alexander the No 5, Symphony, B flat major; No. 6, First of Russia, Op. 55; No. 5, Heroic-Symphony, C major; No. 7, Symphony, E major; No. 8, Symphony, B major; No. 8, Symphony, B ing the Emperor Nicolaus the First of minor (unfinished); No. 10 Symphony in Russia, Op. 66; No. 6, Two Character-

istic Marches, Op. 121; No. 7, Chil- promptus, Op. 90; No. 3, 4 Imdren's March in G major. Other promptus, Op. 142; No. 4, Musical Works: No. 8, Overture, Op. 34, F major; No. 9, Overture, C major; No. 10, Overture, D major; No. 11, Sonata, Op. 30, B flat major; No. 12, Sonata, Op. 140, C major; No. 13, Rondo, Op. 107, A major; No. 14, Rondo, Op. 138, D major; No. 15, Variations on a French Song, Op. 10, E minor; No. 16, Variations on an original Theme, Op. 35, A flat major; No. 17, Variations on a Theme ("Was einst vor Jahren") from Herold's Opera "Mary," Op. 82, No. 1, G major; No. 18, Introduction and Variation on an original Theme, Op. 82, No. 2, B flat major; No. 19, Divertiss. à la hongroise, Op. 54, G minor; No. 20, Divertiss. à la hongroise, Op. 54, G minor (en forme d'une Marche brillante et raisonnée) on French Movements, Op. 63, E minor; No. 21, Varied Andantino on French Movements, Op. 84, No. 1, B minor; No. 22, Rondo brillant on French Movements, Op. 84, No. 2, E minor; No. 23, Life's Adversities, Characteristical Allegro, Op. 144, A minor; No. 24, Fantasia, Op. 103, F minor; No. 25, Six Polonaises, Op. 61; No. 26, Four Polonaises, Op. 75; No. 27, Four Lündler; No. 28, Fugue, Op. 152, E minor; No. 29, Allegro mod., C major and Andante, A minor; No. 30, Fantasia (from the year 1810); No. 31, Fantasia (from the year 1811); No. 32, Fantasia (from the year 1813). Sonatas for Piano: No. 1, Sonata, E major (1815); No. 2, Sonata, C major (1815); No. 3, Sonata, A flat major (1817); No. 4, Sonata, E minor (1817); No. 5, Sonata, Op. 147, B major (1817); No. 6, Sonata, Op. 164, A minor (1817); No. 7, Sonata, Op. 122, E flat major (1817); No. 8, Sonata, Op. 143, A minor (1823); No. 9, Sonata, Op. 42, A minor (1825); No. 10, Sonata, Op. 120, A major with Accompaniment: No. 1, Offer (1825); No. 11, Sonata, Op. 53, D tory, Op. 46; No. 2, Op. 47; No. 3, major (1825); No. 12, Sonata, Op. 78, Op. 153; No. 4, ("Tres sunt"); G major (1826); No. 13, Sonata, C No. 5, Graduale; No. 6, Tantum ergo, minor (1828); No. 14, Sonata, A Op. 45; No. 7, Tantum ergo (1816); major (1828); No. 15, Sonata, B flat No. 8, Tantum ergo (1822); No. 9, major (1828) major (1828). Fantasia, Im-Salve regina in B flat major; No. promptus, and other Pieces for Piano: 10, Duet ("Auguste jam coeleste");

Moments, Op. 142, No. 5, Adagio and Rondo, Op. 145; No. 6, Variations, F major; No. 7, Variations on a Theme by A. Hüttenbrenner; No. 8, Variations on a Waltz by Diabelli; No. 9, Andante; No. 10, Piano Piece, A major; No. 11, Adagio, E major; No. 12, Allegretto, C minor; No. 13, 3 Piano Pieces; No. 14, 5 Piano Pieces; No. 15, 2 Scherzos; No. 16, March, E major. Dances for Piano: No. 1, Original Dances, Op. 9; No. 2, Walzes, Lündler, and Ecoss, Op. 18; No. 3, Germ. Dances and Ecossaises, Op. 33: No. 4, Sentimental Waltzes, Op. 50; No. 5, Viennese Ladies-Ländler and Ecossaises, Op. 67; No. 6, Noble Waltzes, Op. 77; No. 7, Graz Waltzes, Op. 91; No. 8, Twenty Waltzes, Op. 127; No. 9, Twelve Ländler, Op. 171; No. 10, 17 Ländler; No. 11, Twelve German and five Ecossaises; No. 12, 8 Ländler; No. 13, 6 German Dances; No. 14, 3 German Dances; No. 15, 3 German Dances; No. 16, 3 German Dances; No. 17, 2 German Dances; No. 18, 2 German Dances; No. 19, German Dance; No. 20, German Dance: No. 21, German and Ecossaise: No. 22, Cotillon; No. 23, Gallop and Ecossaises, Op. 49; No. 24, Graz Gallop; No. 25, 11 Ecossaises; No. 26, 8 Ecossaises; No. 27, 6 Ecossaises; No. 28, 5 Ecossaises; No. 29, Ecossaise; No. 30, 20 Minuets; No. 31, Trio "to be regarded as the lost son of a minuet." Vocal Music. No. 1, Mass in F major; No. 2, Mass in G major; No. 3, Mass in B flat major; No. 4, Mass in C major; No. 5, Mass in A flat major; No. 6, Mass in E flat major; No. 7, Songs for the Celebration of the Holy Eucharist of the Mass with a Supplement: The Lord's Prayer. Minor Sacred Works, No. 1, Fantasia, Op. 15; No. 2, 4 Im- No. 11, Magnificat in C major; No.

12, Stabat mater in G minor; No. No. 12, Widerspruch (Contradiction), 13, Stabat mater in F minor; No. 14, Op. 105; No. 13, Nachthelle, Op. 134; Der vierjährige Posten. (The Soldier lage), Op. 11, No. 1; No. 5, Die Nach- the Spirits over the Waters); No. 46, tigall (the Nightingale), Op. 11, No. Das Dörfchen (The small Village). lingslied (Vernal Song), Op. 16, No. 1; (Fragment); No. 2, Cantata in No. 8, Naturgenuss (Enjoyment of honour of J. Spendou, Op. 128; No. 3,

Kyrie (1812); No. 15, Kyrie (1813); No. 14, Ständehen (Serenade), Op. No. 16, Kyrie (1813); No. 17, Salve 135; No. 15, Im Gegenwärtigen Verregina (1816); without Accompani- gangenes (The Present is the mother ment: No. 18, Antiphons, Op. 113; of the Past); No. 16, Drinking Song No. 19, Salve regina, Op. 149; No. ("Freunde, sammelt Euch"); No. No. 19, Salve regina, Op. 145; No. (Fredhuc, Sammert Euch); No. 20, Salve regina (1816); No. 21, 17, Drinking Song ("Auf, Jeder Kyrie (1813); No. 22, Supplement, sei"); No. 18, Bergknappenlied Tantum ergo (Draught). Drama- (Miner's Song); No. 19, La pastotic Works: No. 1, Des Teuiel's rella. Without Accompaniment: No. Lustschloss (The Devil's Enchanted 20, Jünglingswonne (Youthful Pleas-Castle). Opera in 3 Acts; No. 2, ure), Op. 17, No. 1; No. 21, Liebe (Love). Op. 17, No. 2; No. 22, Zum Der vierjahrige Fosten. (The Soldier (Love). Op. 17, No. 2; No. 22, Zum who kept his Post during 4 years.) Rundtanz (Round-dance). Op. 17, No. Opera in 1 Act; No. 3, Fernando. 3; No. 23, Die Nacht (the night). Opera in 1 Act; No. 4, The Two Op. 17, No. 4; No. 24. Wehmuth Friends of Salamanka, Opera in 2 (Melancholy); No. 25, Ewige Liebe Acts; No. 5, The Twin-Brothers, (Eternal Love); No. 26, Flucht Opera in 1 Act; No. 6, The Conspirators, Opera in 1 Act; No. 7, The Enschein (Monlight), Op. 102; No. 28, Schlachtlied (Rattle-Song) Op. 151. chanted Harp, Melodrame in 3 Acts; Schlachtlied (Battle-Song), Op. 151; No. 8, Music to the comedy, Rosa- No. 29, Drinking Song of the XIVth mond of Cyprus, Op. 26; No. 9, Alcontury, Op. 155; No. 30, Nachtmusik fonso and Estrella, Opera in 3 Acts, (Serenade), Op. 156; No. 31, Frühlop. 69; No. 10, Fierabras, Heroiclingsgesang (Spring Song); No. 32, Romantic Opera in 3 Acts, Op. 76. Der Geistertanz (The Dance of the (Fragments): No. 11, Claudine of Ghosts); No. 33, Gesang der Geister Villa Bella; No. 12, Der Spiegelritter (The Knight with the Looking-glass), Little Opera; No. 13, Die Lied im Freien (Song in the open Bürgschaft (The Bail), Opera; No. air); No. 35, Sehnsucht (Love's 14, Adrast, Opera; No. 15, Pieces Longing); No. 36, Ruhe, schönstes interpolated into Herold's Opera: Das Glück der Erde (Rest, thou finest Zauberglückehen (The Enchanted Luck of Earth); No. 37, Wine and Little Bell). For 4 and several Male Love; No. 38, Der Entfernten (To Voices in Chorus, with Accompanithe far Sweetheart); No. 30, Lob der ment of Stringed and Wind-Instru-Einsamkeit (Praise of Loneliness); ments: No. 1, Night Song in the No. 40, An den Frühling (To Spring); Wood, Op. 139; No. 2, Hymne an No. 41, Tomb and Moon; No. 42, den heiligen Geist (Hymn to the Hymne; No. 43, Wer ist gross? Can-Holy Ghost). Op. 154; No. 3, Gesang tata with orchestral Accompaniment; der Geister über den Wassern (Song No. 44, Beitrag zur Jubelfeier Sa-of the Spirits over the Waters), Op. lieri's (Contribution to the Jubilee 167. With Piano Accompaniment: of Salieri); No. 45, Gesang der No. 4, Das Dörfchen (the little vil- Geister über den Wassern (Song of 2: No. 6. Geist der Liebe (Love's For Mixed Chorus, with Orchestral Genius). Op. 11. No. 3: No. 7. Früh- Accompaniment: No. 1, Lazarus Nature), Op. 16. No. 2: No. 9, Der On the Emperor's Birthday, Op. 125; Gondelfahrer (The Gondolier), Op. No. 4, Cantate zur Namensfeier des 28; No. 10, Bootsgesang, Op. 52; Vaters (Cantata for the Name-day No. 11, Zur guten Nacht, Op. 81; of the Father); No. 5, Glaube, Hoffnung u. Liebe (Faith, Hope, and deckt den Hain"; No. 25, Canon, Love). With Piano Accompaniment: "Der Schnee zerrinnt"; No. 26, No. 6, Gott im Ungewitter, Gott der Canon, "Liebe säuseln die Blätter"; Weltschöpfer; No. 7, Hymne an den No. 27a, Canon, "Willkommen, Lieber, Unendlichen (God in thunder-storm); schöner Mai"; No. 27b, Canon, The No. 8, God the Creator of the World same Text, another arrangement; (Hymn to the Infinite), Op. 112; No. No 28a, Canon, "Lacrimosa son io"; 9. Miriam's Song of Victory, Op. 136; No. 28b, Canon, The same Text, anNo. 10, Prayer, Op. 139; No. 11, other arrangement; No. 29, Sanctus;
Quartet, Op. 146; No. 12, To the Nos. 30–34, Five Duets (also for two
Sun; No. 13, Lebenslust (Love of Bugle-horns): Frühlingslied (Spring Life); No. 14, The Dance; No. 15, Song), Mailied (May Song), Der Cantata; No. 16, Funeral Song; No. Morgenstern (The Morning Star), 17, Easter Song. Without Accom-Jügerlied (Hunter's Song), Lützow's 17, Easter Song. Without Accompaniment: No. 18, Chorus of the wilde Jagd (Lützow's Temerarious Angels (from "Faust"); No. 19, Volunteers); No. 35, Schmerz The 92d Psalm. For 3 and more verzerret ihr Gesicht; No. 36, Female Voices, with Piano Accompaniment: No. 1, Coronach, Op. 52; Piano Accompaniment: Complete No. 2, The 23d Psalm, Op. 132; No. Ballads and Songs, 10 volumes in all. 3, God in Nature, Op. 133; No. 4, Unfinished or Imperfect Works: Ständchen (Serenade), Op. 135; No. 1, Overture in B flat for Orches-No. 5, Life; No. 6, Klage um Ali Bey tra; No. 2, Overture in D flat for (Complaint about Ali Bey). For 3 Orchestra; No. 3, Concertpiece for Voices (Terzettos), with Accompaniviolin and Orchestra; No. 4, Rondo ment: No. 1. Die Advokaten (The No. 1. Die Advokaten (The for Violin and Orchestra; No. 4, Rondo ment: No. 1. Die Advokaten (The for Violin and string quartet; No. 5, Lawyers), Op. 74; No. 2, Der Hoch-Trio for Violin, Violo and 'cello; No. 2eitsbraten (The Wedding-meal), Op. 6, Overture in G for Piano Duet; No. 104; No. 3, Cantata for Vogi's 7, Overture to "Fierrabras" for Piano Birthday, Op. 158; No. 4, Cantata Duet; No. 8, Sonata in E major for the Name-day of the Father; Piano; No. 9, Sonata in D flat major No. 5, Cantata ("Gütigster, Besfor Piano; No. 10, Sonata in F sharp ter"); No. 6, Das Abendroth (The minor for Piano; No. 11, Sonata in Evening-red): No. 7. Punschlied C major for Piano: No. 12 Sonata ter"); No. 6, Das Abendroth (The Evening red); No. 7, Punschlied C major for Piano; No. 12, Sonata (Punch Song); No. 8, Trinklied in F minor for Piano; No. 13, Sonata (Drinking Song). Without Accompaniment: No. 9, Terzetto, Sonata in C major for Piano; No. 14, Sonata in C sharp minor for Piano; No. 14, Sonata in C sharp minor for Piano; No. 15, "Vorüber die stöhnende Klage"; No. 10, Terzetto, "Dessen Fahne Donnerstürme"; No. 11, Terzetto, "Hier umarmen sich getreue Gatten"; No. 12, Selig durch die Liebe; No. 13, Wer die steile Sternenbahn; No. 14, The two Ways of Virtue; No. 15, Bardengesang (Minstrel's Song); No. 16, "Grüner wird die Au"; No. 17, Trinklied im Winter; No. 19, Frühlingslied, "Die Luft ist blau"; No. 24, Menuetto in A major for Piano; No. 22, Adagio (Trinklied im Winter; No. 19, Frühlingslied, "Die Luft ist blau"; No. 24, Menuetto in A major for Piano; No. 27, Menuett in C sharp minor for Piano; No. 28, Menuetto in D major for Piano; No. 29, Terzetto, "Unendl. Freude"; No. 23, Terzetto, "Leght Ecossaises for Piano; No. 30, "Dreifach ist d. Schritt der Zeit"; Album Leaves for Piano; No. 31, No. 24, Canon, "Goldner Schein Album Leaves for Piano; No. 31, Album Leaves for Piano; No. 31, Album Leaves for Piano; No. 31,

"L'Abeille" for violin, studies, a duo for violin and piano, concertante for violin and 'cello; was concertmeister at Dresden. B. July 22, 1808, Dresden; d. April 12, 1878, Dresden. Maschinka sang sop. at Dresden and

Schubert (Louis) taught singing; composed four operettas and a method for voice; was concertmeister at Königsberg. B. Dessau, Jan. 27, 1828;

d. Sept. 17, 1884, Dresden.

Schuberth (Gottlob) played clarinet and oboe at Magdeburg; violin pupil of Stamitz. B. Aug. 11, 1778, Carsdorf; d. Feb. 18, 1846, Hamburg. Julius Ferdinand Georg founded the music publishing business known as J. Schuberth & Co., Hamburg, 1826; opening a branch in Leipsic six years later, and in New York, 1850, and in 1854 turned the Hamburg house over to his brother FRIEDRICH. Thereafter he divided his time between New musical papers, a Musikalisches Konversations Lexicon, and established tween the knees. the Norddeutscher Musikverein and Schultheiss (Preis Institut at Hamburg. B. July LOB; d. June 9, 1875. In 1891, the Egidiuskirche. D. 1693. business, which had been carried on

Music: No. 32, Tantum ergo for Magdeburg Stadt Theatre at 16. B. Chorus and Orchestra; No. 33, Offer- Magdeburg, April 18, 1806; d. 1850, torium for a Tenor voice, Chorus and St. Petersburg. Carl composed cham-Orchestra; No. 34, Song of the spirits ber music and for 'cello; became solo over the waters; No. 35, Fisherman's 'cellist to the Czar, 1835; and served Song, for Male Chorus; No. 36a, 20 years as conductor court orchestra; Spring Song, for Male Chorus; No. director of music at university and 36b, Spring Song, for one voice and inspector Imperial Dramatic School; Piano; Nos. 37-43, Trios for three pupil of his father, GOTTLOB, and of male voices; No. 44, The Battle, Can-Hesse for 'ceilo. B. Feb. 25, 1811, tata. Ferdinand was the elder Magdeburg; d. July 22, 1863, Zürich. brother of the great composer, to Friedrich Wilhelm August took whom he was greatly devoted; com- over the Hamburg publishing business posed church music, a requiem for founded by his brother, JULIUS FER-FRANZ; directed Vienna Normal DINAND GEORG, 1854, which was School. B. 1794, Lichtenthal, near thereafter known as Fritz Schu-Vienna; d. 1859, Vienna. berth's; founded "Liszt-Schuberth Schubert (Franz) composed Stiftung," Weimar, 1872. B. Oct. 27, 1817, Magdeburg. In 1908 the New York house bearing this name was owned by J. H. F. Meyer.

Schuch, von (Ernst) became chapelmaster at Dresden, 1872, and shortly afterwards court chapelmas-London Operas. B. Aug. 25, 1815; m. ter; ennobled by Austrian emperor, Franz; d. Sept. 20, 1882, Dresden. 1897; played violin in public at 7; pupil of Stolz and Dessoff. B. Nov. 23, 1847, Graz; add. Dresden. Clementine Prochazka or Proska sang sop. in concerts and opera; "Eva" in "Meistersinger," 1884; pupil of Mathilde Marchesi, Vienna Conservatory. B. Feb. 12, 1853, Vienna; retired,

1895.

Schulhoff (Julius) composed a Galop di Bravura, sonata in F minor, 12 études, and other piano music; played piano, touring Europe successfully; taught in Dresden and Berlin; pupil of Kisch and Tomaschek. Aug. 2, 1825, Prague; d. Mar. 13, 1898, Berlin.

Schultergeige. Ger. "Shoulder York and Leipsic, edited and published fiddle" or violin, opposed to the Kniegeige or viola da gamba, played be-

Schultheiss (Benedict) composed chorales still sung in Evangelical 14, 1804, Magdeburg; son of GOTT- churches; played organ Nuremberg

Schulthesius (Johann Paul) wrote by his widow, was sold to F. Siegel. on church music; composed; was Ludwig composed; conducted Ger- Protestant clergyman of German conman opera at St. Petersburg; pupil gregation at Leghorn; pupil of Kehl of his father, GOTTLOB, and of Von and Checchi. B. Sept. 14, 1748, Fech-Weber; he was conductor at the heim; d. April 18, 1816, Leghorn.

Schulz (Johann Abraham Peter) resume that study a year later at many still popular songs; wrote on theory; was chapelmaster at Copenhagen, 1787-94; pupil of Kirnberger, Berlin. B. Mar. 30, 1747, Lüneberg; d. June 10, 1800, Schwedt.

Schulz or Schultz (Michael) was better known as PRAETORIUS.

Schulze (J. F.) made organs in Thuringia from 1825, building those in the Bremen and Solingen Cathedrals and Lübeck Marienkirche. B. 1794, Milbitz-bei-Paulinzella; d. 1858. Heinrich Edmund continued the business established by his father, J. F., taking two brothers into partnership, when the house was known as J. F. Schulze & Söhne, erected many important organs in England and on the Continent. B. 1824; d. 1878.

Schumann (Robert Alexander) "Manfred," Moore's "Paradise and the Peri," the opera "GENOVEVA," "Scenes from Goethe's "Faust," songs comparable to those of Schubert, whom he greatly admired; the greatest of piano quintets, four symphonies, piano the greatest pianist of his generation, but so crippled his hand by a rash experiment that he was obliged to renounce this career; became the greatest of music critics among composers, and the greatest composer among mu-Marienkirche, but although he had tinued to edit it for the next ten years, were very limited. the study of law in deference to his these days of standardized periodicals,

composed "Clarisse," 1775; "La fée Heidelberg, but devoted the greater Urgele." 1782, "Le Barbier de Se- part of his time to music, and to the ville," and other operas, sacred music, poems of Sonnenberg, Byron, and especially to the sentimentalities of Jean Paul. For seven hours daily he practiced at the piano, and was cordially received on his single appearance in Heidelberg as a concert pianist. In 1830, having overcome his mother's aversion toward music as a profession, Schumann left Heidelberg for Leipsic, where he had already formed the acquaintance of Wieck. Living in the home of this talented musician, the young man received piano lessons from his host, studied theory with Dorn, and in course of time fell madly in love with Wieck's daughter Clara, who later became his wife, and the most skilful of interpreters of his piano compositions. Hardly a year had elapsed when an appliance he had invented to hold the third finger mocomposed choral settings of Byron's tionless while practicing with the rest permanently injured that finger, and for a time crippled his whole hand. Then it was that he gave himself up to creative work. Up to his 21st year his most important compositions had been a few songs, some of which were music of the best type; aspired to be to his own verses; but he soon attempted a piano concerto, which was never completed, and a symphony in G. Clara Wieck, then a child of 13, played the first movement of the symphony on the piano, Nov. 18, 1832, at Zwickau, arousing immediate interest sic critics. Son of Friedrich August both in the composer and herself. Gottlob Schumann, a book seller, and Schumann divided his time between his wife, Johanna Christiana, born Zwickau and Leipsic for several years, Schnabel, the future composer was incultivating his powers of expression ducted into the mysteries of author- as composer and author, and maturship at 14, helping his father in writ- ing his plans for the publication of a ing a biographical work. After some musical journal. In 1834 he began lessons in music from the town trum- to issue the "Neue Zeitschrift für peter of Zwickau, he studied piano Musik" at Leipsic, and soon became with J. G. Kuntzsch, organist of the proprietor of this journal, and conbegun to compose at seven, until ten and using the power thus gained to aid years later, when he entered Leipsic Chopin, Berlioz, Brahms, and other University, his opportunities of acmusicians in their fight for recogniquiring a working knowledge of music tion. It was in his journal, the power He had begun of which can hardly be appreciated in mother's wishes, and he professed to that he created that imaginary "Davidsbundler" with which to make war Conservatory, newly founded by his on the Philistines of art. As an editor friend Mendelssohn; accompanied his and critic he was generally sound in wife on her Russian tour, and then his views, always fair, always unself- abandoned Leipsic for Dresden, where ish, prone to enthusiasm, and actu-ated by the noblest ideals. The "Car-overcome an attack of severe nervous naval" and the "Études Sympho- exhaustion. There he was on good niques" were begun in 1834, but were terms with Wagner, and there he comlaid aside temporarily because of the posed his C major symphony, Op. 60, press of literary work, but from 1836 and in 1847 began work on the opera to 1839, during which time Schumann "Genoveva." He abandoned the use was sole editor of the "Neue Zeit- of recitative in this work, and when it schrift," date many of his best piano was produced under his own direction, works, including the F minor sonata, June 25, 1850, at Leipsic, it proved a "Kreisleriana," "Fantasiestücke," the failure. The "Faust" music, which Fantasia, Op. 17, the "Davidsbundler- he had at length completed, had been tanze," and "Humoresque." Mendels- well received, however, and Schumann, sohn, David, Moscheles, and other no- far from discouragement, manifested table musicians of the period were to renewed activity. be found at Wieck's house, and Schu- next most important work, was mann, although of a retiring and tacigiven with stage setting in 1852 turn nature, mingled freely in this by Liszt at Weimar, and he busied congenial society. In 1835 he had himself with piano works, and the awakened to his love for Clara Wieck, E flat symphony "Rhenish," and and two years later formally asked with "The Pilgrimage of the Rose," her hand; but Wieck, who may have and other vocal pieces. In 1850 suspected Schumann's fragile mental Schumann became chapelmaster at temperament, opposed their union, and Düsseldorf in succession to Hiller, 1838 he removed the "Neue Zeitreturning to Leipsic. Wieck remained failing health soon necessitated his obdurate regarding the marriage of retirement from all such strenuous young people were equally bent upon tance to the musical world was to which resulted in a decree in his famarried in Schoenefeld, near Leipsic. mental depression, the composer threw

"Manfred," his put him off as long as possible. In and removed to that city, where he conducted the Lower Rhine festival schrift" to Vienna, publishing it in of 1853. He had never been espethat city for a short time, but soon cially gifted as a conductor, and his daughter to Schumann, but the tasks. Almost his last act of imporit, and Schumann instituted a law suit write an earnest commendation of Brahms in the "Neue Zeitschrift," vour, and on Sept. 12, 1840, they were Oct. 18, 1853. In 1854, while in a fit of His love for this gifted pianist seems himself into the Rhine, and although to have been his chief inspiration, and he was rescued by some boatmen, he for the next four years he composed was thereafter an inmate of an asylum with greater facility and in greater at Endernich, near Bonn. He surquantity than ever, and dedicated to vived two years more, and had occahis wife the great piano quintet, which sional lucid intervals, during which was first performed, Jan. 8, 1843, at he gladly received his friends and relathe Gewandhaus, the composer's wife tives, but as a musician, his career at the piano. This composition was was at an end. More fortunate than the first to win universal acknowledg- many of the great composers in havment of the composer's merit through- ing never known want, Schumann was out Europe. "Paradise and the Peri," especially happy in his family life, and and the music for "Faust" date from was a man of unusual culture in many the same year. In 1844 he resigned lines. As a literary man he was the editorship of the "Neue Zeit- chiefly interested in music, and it is schrift," but taught in the Leipsic in his own writings, and in the collections of letters, that he may be in G minor; No. 6, Fantasias for studied to the best advantage. B. Piano, Violin, and 'Cello, Op. 88 in June 8, 1810, Zwickau, Saxony; d. A minor F, D minor, A minor; No. 7, July 29, 1856. See biography by Fairy Tales, 4 Pieces for Clarinet Wasielewski, 1858; Reissmann, 1865; (ad. lib. Violin), Viola, and Piano, Reimann, 1887; Waldersee, 1880; Op. 132, in B flat, G minor, G, B flat. Spitta, 1882; Richard Aldrich; and Duets: No. 8, Adagio and Allegro for the letters collected by Dr. Storck, Piano and Horn (ad lib. 'Cello or Eng. trans., Hannah Bryant, 1907. Violin), Op. 70 in A flat; No. 9, Fan-Breitkopf & Härtel published a com- tasias for Piano and Clarinet (ad plete edition of his works, edited lib. Violin or 'Cello), Op. 73, in A chiefly by Clara Wieck Schumann, minor, A, A; No. 10, First Sonata from which the following catalogue is for Piano and Violin, Op. 105 in A taken: Orchestral Works. Symphominor; No. 11, Second Grand Sonata nies: No. 1, First Symphony, Op. 38 for Violin and Piano, Op. 121 in D in B flat; No. 2, Second Symphony, minor; No. 12, Fairy Pictures, 4 Op. 61 in C; No. 3, Third Symphony, Pieces for Piano and Viola (ad lib. Op. 97 in E flat; No. 4, Fourth Sym- Violin), Op. 113; No. 13, Three Rophony, Op. 120 in D minor; No. 4a, mances for Hautboy (ad lib. Violin) Fourth Symphony, Op. 120 in D minor. and Piano, Op. 94 in A minor, A, Overtures: No. 1, Overture, Scherzo, A minor; No. 14, Five Pieces in the and Finale, Op. 52 in E; No. 2, Over- Popular Mode for 'Cello (ad lib. Vioture to Genoveva, Op. 81 in C minor; lin) and Piano, Op. 102. One or two No. 3. Overture to the Bride of Mes- Pianos, for 4 Hands. Two Pianos, 4 sina, Op. 100 in C minor; No. 4, Over-Hands: No. 1, Andante and Variature to Manfred, Op. 115 in E flat; tions, Op. 46 in B flat. Piano Duets: ture to Manfred, Op. 115 in E flat; No. 5, Festival Overture with song, No. 2, Oriental Pictures, six Impromp-Op. 123 in C; No. 6, Overture to Julius Cæsar, Op. 128 in F minor; No. 7, Overture to Hermann and Dorothea, Op. 136 in B minor; No. 8, Overture to Goethe's Faust in D minor. Concertos: No. 1, Fantasia for Violin, Op. 131 in C; No. 2, Concerto for 'cello, Op. 129 in A minor; No. 3, Concert-piece for 4 Horns, Op. 86 in F; No. 4, Concerto for Piano, Op. 54 in A minor; No. 5, Introduction and on an Air by Clara Wieck, Op. 5 in Allegro Appassionato, Concert-piece C; No. 6, The Davidsbündler, 18 Char-Music. String Instruments: Three Scenes, on 4 notes, Op. 9; No. 10, Six Piano Music. Piano and other In-Quartet for Piano, Violin, Viola, and No. 14, Grand Sonata No. 3, Op. 14 'Cello, Op. 47 in E flat. Trios: No. 3, in F minor; No. 15, Children's First Trio for Piano, Violin, and Scenes, Op. 15; No. 16, Kreisleriana,

tus, Op. 66; No. 3, Twelve Piano Pieces for 4 Hands for Young and Old, 1st Part, Op. 85; No. 4, Ball Scenes, Op. 109; No. 5, Children's Ball, six easy Dances, Op. 130. Piano Solo: No. 1, Variations on the name "Abegg," Op. 1 in F; No. 2, Papillons, Op. 2; No. 3, Studies after Paganini's Caprices, Op. 3; No. 4, Intermezzi, Op. 4; No. 5, Impromptus for Piano, Op. 92 in G; No. 6, Con- acteristic Pieces, Op. 6; No. 7, Toccert-Allegro with Introduction for cata, Op. 7 in C; No. 8, Allegro, Op. Piano, Op. 134 in D minor. Chamber 8 in B major; No. 9, Carnival, Pretty Quartets for 2 Violins, Viola, and Concert-Studies after Paganini's Ca-'Cello, Op. 41 in A minor, F, A. prices, Op. 10; No. 11, Grand Sonata No. 1, Op. 11 in F sharp major; No. struments, Quintet: No. 1, Quintet 12, Fantasias, Op. 12; No. 13, Studies for Piano, 2 Violins, Viola, and 'Cello, in form of Variations (Symphonic Op. 44 in E flat. Quartet: No. 2, Studies), Op. 13 in C sharp minor; 'Cello, Op. 63 in D minor; No. 4, Op. 16; No. 17, Fantasia, Op. 17 in Second Trio for Piano, Violin, and C; No. 18, Arabesque, Op. 18 in C; 'Cello, Op. 80 in F; No. 5, Third Trio No. 19, Flower Piece, Op. 19 in D flat; for Piano, Violin, and 'Cello, Op. 110 No. 20, Humoresque, Op. 20 in B flat; No. 21, Novellettes, Op. 21; No. 22, by Ludwig Uhland for Solo Voices, Sonata No. 2, Op. 22 in G minor; No. Chorus, and Orchestra, Op. 116; No. 23, Night Visions (Nachtstücke), Op. 11, Five Songs from Laube's "Jagd-23; No. 24, Carnival Prank of Vienna, brevier" for four-part Cherus of male Op. 26 in B flat; No. 25, Three Ro-Voices (with accompaniment of 4 mances, Op. 28 in B flat, F sharp, B; Horns ad lib.), Op. 137; No. 12, The No. 26, Scherzo, Gigue, Romance, Fu- Minstrel's Imprecation. Ballad by ghetta, 4 Piano pieces, Op. 32; No. Ludwig Uhland arranged by Richard 27, Studies for the Pedal Piano, 6 Pohl for Solo Voices, Chorus, and pieces in form of canon, Op. 56; No. Orchestra, Op. 139; No. 13, Page 28, Sketches for Pedal Piano, Op. 58; and King's Daughter, four ballads No. 29, 43 Piano Pieces, Op. 68; No. by Em. Geibel for Solo Voices, 30, Four Fugues, Op. 72 in D minor, Chorus, and Orchestra, Op. 140; D minor, F minor, F; No. 31, Four No. 14, The Luck of Edenhall, ballad Marches, Op. 76 in E flat, G minor, by Ludwig Uhland, arranged by Hasen-B flat, E flat; No. 32, Forest Scenes, clever for male Voices, Solo Voices, 9 Piano Pieces, Op. 82; No. 33, Varie- and Chorus with orchestral accomgated Leaves, Op. 99; No. 34, Three paniment, Op. 143; No. 15, New Fantasias for Piano, Op. 111 in C Year's Song by Fr. Rückert, Chorus minor; A flat, C minor, No. 35, with orchestral accompaniment, Op. Three Piano Sonatas for the Young, 144: No. 16. Mass for four-part Op. 118 in G, D. C; No. 36, Al-Chorus with orchestral accompanibum Leaves, 20 Piano Pieces, Op. ment, Op. 147; No. 17, Requiem for Fughetta form, Op. 126; No. 38, 18, Seenes from Goethe's Faust for Morning Songs, 5 Pieces, Op. 133. Solo Voices, Chorus, and Orchestra. Fugues on the name "Bach" for Organ (or Piano with pedal), Op. 60. Duets for Soprano and Tenor, Op. 34; Vocal Music. Larger Choral Works No. 2, Three Songs for two Voices, Op. with accompaniment of the Or. 43; No. 3, Four Duets for Soprano chestra or of several Instruments: and Tenor, Op. 78; No. 4, Maiden's No. 1, Paradise and Peri for Solo Songs by E. Kulmann for two Soprano boys, 2 Clarinets, 2 Bassoons, and paniment ad lib. (2d Part), Op. 91; 2 Horns, or of the Piano, Op. 84; No. No. 8, Spanish Liederspiel for one and 5, "Do not despair in the valley of sorrow," Motet for double Chorus of the Organ ad lib., Op. 93; No. 6, Requiem for Mignon from Goethe's "Wil-

124; No. 37, Seven Pieces in Chorus and Orchestra, Op. 148; No. Fughetta form, Op. 126; No. 38, 18, Scenes from Goethe's Faust for Organ Music. Eighth Series: Six Vocal Works for Several Voices with Piano Accompaniment: No. 1, Four Voices, Chorus, and Orchestra, Op. 50; Voices (or Soprano and Altor, Op. No. 2, Advent Song for Soprano 103; No. 5, Three Poems by Em. Solo and Chorus with orchestral Geibel for several Voices, Op. 29; No. accompaniment, Op. 71; No. 3, 6, Romanees for female Voices with Genoveva, Opera in 4 Acts, Op. 81; piano accompaniment ad lib. (1st Genoveva, Opera in 4 Acts, Op. 81; piano accompaniment ad lib. (1st No. 4, Farewell Song for Chorus with Part), Op. 69; No. 7, Romances for accompaniment of 2 Flutes, 2 Haut- four female Voices with piano accom-No. 8, Spanish Liederspiel for one and several Voices (Soprano, Alto, Tenor, and Bass), Op. 74; No. 9, Minnespiel male voices with accompaniment of from Fr. Rückert's Spring of Love for one and several Voices (Soprano, Alto, Tenor, and Bass), Op. 101; No. 10, helm Meister³ for Chorus, Solo Voices, Three Songs for Three female Voices, and Orchestra, Op. 98b; No. 7, Night Op. 114; No. 11, Spanish Love-songs Song for Chorus and Orchestra, Op. for one and several Voices (Soprano, 108; No. 8, The Rose's Pilgrimage, Alto, Tenor, and Bass) with piano tale from a Poem by Moritz Horn for accompaniment for four hands, Op. Solo Voices, Chorus, and Orchestra, 138; No. 12, The German Rhine, Pat-Op. 112; No. 9, Manfred, Dramatic riotic air for one Voice and Chorus. Poem in 3 parts by Lord Byron, Op. For Chorus of Men with Accompani-115: No. 10. The King's Son, Ballad ment: No. 1, Six Songs for four male Voices, Op. 33; No. 2, Three Songs Neun, Op. 89; No. 24, Six Songs by for Chorus of Men, Op. 62; No. 3, N. Lenau, and Requiem (old Catholic Ritornello, Canon for several male poem), Op. 90; No. 25, Three Songs Voices, Op. 65. For Soprano, Alto, from Lord Byron's Hebrew Melodies, Tenor, and Bass without Accompani- with Harp or Piano accompaniment, ment: No. 1, Five Songs for Op. 95; No. 26, Airs and Songs (4th mixed Voices, Op. 55; No. 2, Part), Op. 96; No. 27, Airs and Songs Four Songs for Soprano, Alto, from Goethe's "Wilhelm Meister," Op. Tenor, Bass, Op. 59; No. 3, Ro- 98a; No. 28, Seven Songs by E. Kulm, mances and Ballads for Chorus (So- Op. 104; No. 29, Six Songs, Op. 107; prano, Alto, Tenor, and Bass), 1st No. 30, Four Hussar's Songs by Part, Op. 67; No. 4, Romances and N. Lenau for one Bar. Voice, Op. Ballads for Chorus (Soprano, Alto, 117; No. 31, Three Poems from Part, Op. 67; No. 4, Romandes and N. Lenau for one Bar. Voice, Op. Ballads for Chorus (Soprano, Alto, 117; No. 31, Three Poems from Tenor, and Bass), 2d Part, Op. 75; the Forest Songs by S. Pfarrius, No. 5, Four Songs with Double Chorus Op. 119; No. 32, Five Cheerful for large Singing Unions, Op. 141; Songs, Op. 125; No. 33, Five for large Singing Unions, Op. 141; No. 6, Romances and Ballads for Chorus (Soprano, Alto, Tenor, and Bass), 3d Part, Op. 145; No. 7, Romances and Ballads for Chorus (Soprano, Alto, Tenor, and Bass), 4th Part, Op. 146. For One Voice with Piano Accompaniment: No. 1, A Bouquet of Songs by H. Heine, Op. 24; No. 2, Myrtles, Garland of Songs, Op. 25; No. 3, Airs and Songs (1st Part), Op. 27; No. 4, Three Poems by E. Geibel, Op. 30; No. 5, Three Songs by Ad. v. Chamisso, Op. 31; No. 6, Twelve Poems by Justinus Kerner, Op. 35; No. 7, Six Poems from the Songbook acompaniment; No. 4, Hirtenknabe, of a Painter by Reinick, Op. 36; No. 8, Twelve Poems from Fr. Rückert's ment; No. 5, Sommerruh, for 2 Voices Spring of Love by Clara and Rob. with Piano accompaniment; No. 6, Spring of Love by Clara and Rob. Schumann, Op. 37; No. 9, A Bouquet of Songs, Twelve Songs by J. v. ment to Op. 13); No. 7, Scherzo for Eichendorff, Op. 39; No. 10, Five Piano (Supplement to Op. 14); No. Songs for one low Voice, Op. 40; No. 8, Presto for Piano (Supplement to 11, Woman's Love and Life, Selec- Op. 22); No. 9, Thema in E flat for tion of Songs by Chamisso, Op. 42; Piano. Clara Josephine Wieck was No. 12, Romances and Ballads (1st the foremost woman pianist of her Part), Op. 45; No. 13, Poet's Love, time, one of the best of teachers, and Selection of songs by H. Heine, Op. the devoted wife of ROBERT ALEX-48; No. 14, Romances and Ballads (2d Part), Op. 49; No. 15, Airs and whose best interpreter she was; com-Songs (2d Part), Op. 51; No. 16, posed many works for piano in smaller Romances and Ballads (3d Part), Op. 53; No. 17, Belshazzar, Ballad by H. Op. 7. Daughter and pupil of Fred-Heine for one low Voice, Op. 57; No. 18, Romances and Ballads (4th music in infancy, and made her debut Part), Op. 64; No. 19, Airs and at nine as a pianist, in Leipsic, and Songs (3d Part), Op. 77; No. 20, in 1832 at the Gewandhaus. The cir-Alb. of Songs for the Young, Op. 79; cumstances of her marriage are suf-No. 21, Three Songs, Op. 83; No. 22, ficiently set forth in the notice of her The Glove, Ballad by Fr. Schiller, Op. husband, with whose work her life

Five Songs for Op. 95; No. 26, Airs and Songs (4th Airs and Songs, Op. 127; No. 34, Poems of Queen Maria Stuart, Op. 135; No. 35, Four Songs, Op. 142; No. 36, Fair Hedwig, Ballad by Friedr. Hebbel, for declamation with piano accompaniment, Op. 106; No. 37, Two Ballads for declamation with piano accompaniment, Op. 122; No. 38, Soldier's Song. Supplement, Edited by Joh. Brahms: No. 1, Andante and Variations for 2 Piano, 2 'Cellos, and Horn; No. 2, An Anna, for I Voice with Piano accompaniment; No. 3, Im Herbste, for 1 Voice with Piano for I Voice with Piano accompani-Symphonie studies for Piano (Supple-ANDER, whose works she edited, and forms, and a concerto in A minor, erick WIECK, she began the study of 87; No. 23, Six Songs by W. v. d. was closely associated until his death

SCHUMANN

(he expired in her arms), although RASUMOFFSKY quartette, 1808, in settled in Frankfort as piano teacher at Hoch's Conservatory. B. Sept. 13, 1819, Leipsic; d. May 20, 1896, Frankfort.

Schumann (Georg Alfred) directed the Berlin Singakademie from 1900, in which year he was made royal professor; composed a symphony, F minor, Op. 42; an earlier symphony in B minor, and much music in other forms; pupil of the Leipsic Conservatory, and later conductor in Dantzic concerto in G minor, Op. 7, etc., made and Bremen. B. Oct. 25, 1866, Königstein; add. Berlin.

Schumann-Heink (Ernestine Rössler) sang con. in opera, debut sic Conservatories. B. St. Petersburg, Oct. 13, 1878, in Dresden, as "Azu- Oct. 22, 1856; add. Vienna. cena," and after a four years' engagement, joining the Hamburg com- matic cantatas to sacred texts in pany, where she sang in wide reper-which, as in the works of Carissimi, toire; debut as "Erda," Covent are the germ of the oratorio; studied Garden, London, 1892, and later at the monodic style made popular in Bayreuth, Berlin, and the Metropoli- Italy by Monteverde, and applied it tan, New York, rôles ranging from to his opera "Dafne," now lost, "Carmen" through all the Wagnerian which had originally been intended as characters suited to her voice, and from an adaptation of Peri's work. but 1906 starring in America at the head included compositions of Schütz's as of a comic opera company; pupil of well; happily blended in his work a Marietta Leclair. B. June 15, 1861, profound knowledge of polyphony with Lieben near Prague; m. Herr Heink, 1883; Paul Schumann, 1893; add. New York.

composed for piano; was associated with Schumann in the early publica-Musik"; pupil of Kalkbrenner and Reicha. B. Dec. 21, 1810, Cassel; d.

Dec. 7, 1834, Leipsic.

they had been occasionally separated which he played first violin; with during her concert engagements. After MAYSEDER, LINK, and WEISS, Schumann's death she lived for a which continued during his life; was time in Berlin with her mother, then the great friend and viola teacher of the wife of Bargiel; but while living Beethoven; and later of Schubert, who in Baden-Baden from 1863, she was dedicated the quartet in A to him; engaged during the season in touring played in the imperial chapel, and every part of Europe, being every conducted the court opera; composed where well received. In 1878 she violin music. B. 1716, Vienna; d. Mar. 2, 1830. MME. KILITZKY sang sop. in opera and concert; m. IGNAZ, 180S.

> Schurmann (George Caspar) composed operas performed at Hamburg, a church cantata, etc.; sang, Hamburg Opera; court musician to Dukes of Brunswick and Meiningen, 1697-1741.

Schusterfleck. Ger. ROSALIA. Schütt (Lauard) composed piano

transcriptions; conducted Vienna Akademische Wagner-Verein from 1878; pupil St. Petersburg and Leip-

Schütz (Heinrich) composed drathe harmonic methods of the Italian renaissance, producing sacred and secular works 100 years before the time Schunke (Ludwig) played and of Bach and Handel along the lines on which they subsequently worked. In 1599 he was chorister in the chapel of tion of the "Neue Zeitschrift für the Landgraf of Hesse-Cassel, and when his voice broke, began the study of law, but his musical talents were so pronounced that, in 1609, he was Schuppanzigh (Ignaz) founded sent to Venice at the expense of his the famous quartet which bore his master, to become a pupil of Giovanni name, Vienna, 1794, and in which he Gabrieli. Two years later, his first played first violin; PRINCE CARL publication, a book of five-part mad-LICHNOWSKY or Sina, second rigals dedicated to the Landgraf, apviolin; WEISS, viola; and KRAFT peared in Venice, and in 1612 he was or Zmeskall, 'cello; founded the again in Hesse-Cassel as court organ-

ist. In 1614 he became chapelmaster Polyphonic Psalms with Instruments. to the Elector of Saxony at 400 gul- second part; Cantiones sacrae (Polyden per annum. Although his relations with the Landgraf continued for several years, he was at last firmly attached to Dresden, where he conducted and managed the opera, and where, in 1619, he issued a collection of psalms for full choir with soli and orchestra. An oratorio on the Resurrection, in 1623, and "Cantiones Sacrae" for four voices and organ, show still further development toward modern ideals. "Dafne" was arranged and composed for the marriage of the Princess Sophie of Saxony to the Landgraf of Hesse-Darmstadt, and was performed at Torgau, April 13, 1627, and is ranked as the first German opera. In 1638 he composed the ballet "Orpheus und Euridice," for the wedding of Johann Georg II, of Saxony, but the composer does not appear to have thereafter attempted dramatic forms, the death of his wife inclining him to sacred music. He composed a four-part setting of Becker's German Psalter, and during a second visit to Italy, 1629, brought out his "Symphoniae Sacrae," of which three parts had appeared up to 1650, the last containing the dramatic cantatas already referred to. In 1633 he visited the court of Copenhagen, and traveled through the German states for the next eight years, then settled in Dresden again, and in 1645 published his Passion on "Die 7 Worte Christi am Kreuz," next his "Musicalia ad Chorum Sacrum," 1648. Toward the close of his career, he returned with renewed affection to the polyphonic style, and the four Passions, which are the most notable product of his later period were for voices alone. B. Oct. 8, 1585, Küstritz, Saxony; d. Nov. 6, 1672, Dres-See biography by the Spittas, 1886. Breitkopf & Härtel publish a complete edition of Schütz's surviving works in 16 vols., of which the titles are: The Resurrection of Christ; The Four Passions; The Seven last Words of Christ; The Incarnation of Christ (as far as preserved); Polyphonic Psalms with Instruments, first part; Gottlieb) played bassoon;

phonic Latin songs with basso continuo); Symphoniae sacrae, first part (Vocal music with Instruments); Religious Concertos, first and second parts (Vocal music with basso continuo); Symphoniae sacrae, second part (Vocal music with Instruments); Musicalia ad Chorum sacrum (German Motets), first part, Op. The Italian Madrigals; Sym-XI;phoniae sacrae, third part, 1st Series (Vocal Music with Instruments); Symphoniae Sacrae, third part, 2d Series (Vocal music with Instruments); Motets, Concertos, Madrigals and Arias, 1st Series; Motets, Concertos, Madrigals and Arias, 2d Series; Motets, Concertos, Madrigals and Arias, 3d Series; Motets, Concertos, Madrigals and Arias, 4th Series; Compositions for the Psalms of David after Cornelius Becker's Poems.

Schwach. Ger. "Soft," PIANO. Schwarbrook (Thomas) built organs in England, including St. Michael's, Coventry, 1733, which cost \$7000.

Schwärmer. Ger. Obsolete name applied to four or more notes repeated rapidly on the same degrees of the

Schweigezeichen. Ger. REST. Schweinskopf. Ger. "Pig's Head." grand pianos so called from side view.

Schweizerfamilie. Joseph Weigl's three-act opera, to book by Castelli, was first performed Mar. 14, 1809, Vienna.

Schweizerpfeife, Schweizerflöte, Feldpfeif. Ger. German or traverse FLUTE.

Schwemmer (Heinrich) played organ at Nuremberg Frauenkirche, where he was director from 1656; taught Pachelbel, Schmidt and others: composed hymns and organ pieces; pupil of J. E. Kindermann. Gumbertshausen, near Hallburg, Mar. 28, 1621; d. May 26, 1696, Nuremberg.

Schweller. Ger. Swell ORGAN. Schwencke or Schwenke (Johann

musician. B. Aug. 11, 1744, Breitenau, operas "Matelda," Teatro del Verme, played organ; Leipsic in succession to E. Bach; pupil of Bach. B. Aug. 30, 1767, Wachenhausen; son of JOHANN Carl composed three sonatas for two ence; pupil of the Palermo Conserpianos; played piano. B. Mar. 7, vatory. B. May 17, 1850, Trapani, 1797; son of C. F. G. Friedrich Sicily; add. Florence. Gottlieb composed fantasias for organ, trumpet, trombone and drums; HANN FRIEDRICH; played organ to adapt them to certain keys, for-Hamburg Nicolaikirche. B. Dec. 15, merly much in vogue. 1823, Hamburg; d. June 11, 1896, Hamburg.

Schwermüthig. Ger.

pensive.

four voices and orchestra, symphonies, with separate staves for each part; chamber music, played many instru- Piano are scores where all the inments; became concertmeister at strumental parts are represented on Carlsruhe. D. Aug. 10, 1786.

Schwingungen. Ger.TIONS.

Schytte (Ludwig Theodor) composed the one-act opera "Hero," Copenhagen, 1898; the operetta "Der Mameluk," Vienna, 1903; the song cycle "Die Verlassene," piano sonato and concerto, etc.; pupil of Taubert and Liszt. B. April 28, 1850, Aarhus, Denmark; d. Nov. 10, 1909, Vienna.

Scioltamente, Scioltezza, Con.

It. With ease, freedom.
Sciolto. It. Freely, with ease; as

fuga, a free FUGUE.

Scolia. Short Greek songs sung during banquets, formerly by the United States. whole assemblage, afterwards by each guest alone, holding in his hand a sohn's title for his symphony in A myrtle branch. The songs were some- minor, Op. 56, which was intended to

Saxony; d. Dec. 7, 1823, Hamburg. Milan, 1876; "Il Progettista," Rome, Christian Friedrich Gottlieb com- 1882; "Sortilegio," Turin, 1882; posed poems of his friend Klopstock, "Gringoire," Milan, 1890; "Cortisix organ fugues, clavier sonatas; giana," Milan, 1896; two symphonies, became cantor in three string quartets; 50 songs, including the cycles "La Vie Intérieure," "Intima Vita," music to "Celeste" son of JOHANN and "Francesca da Rimini," a "Salve GOTTLOB; d. Oct. 28, 1822, Ham- Regina" and "O Salutaris," etc.; burg. Johann Friedrich played played doublebass, touring Italy as organ Hamburg Nicolaikirche; com-virtuoso; became teacher in Milan, of posed cantatas, orchestrated Bee-counterpoint at Palermo from 1891, thoven's "Adelaide," etc. B. April and in 1892 won in competition a similar 30, 1792, Hamburg, son of C. F. G. post in the Reale Instituto of Flor-

Scordato. It. Out of tune.

Scordatura. It. Special tunings of edited chorales of his father, JO- violins or other stringed instruments

Score. An arrangement in NOTA-TION whereby as many staves as may Sorrowful, be necessary to record every part of a composition are united on a single Schwindel or Schwindl (Frie-page, bars being "scored" through drich) composed mass in E minor, each; Full or Orchestral, are scores two staves, with additional staves for VIBRA. the vocal parts; Short, Close, or Compressed are scores with more than one part to the stave.

Scorrendo. It. Flowing from one

sound to another.

Scorrevole. It. Gliding, flowing. Scotch Scale. PENTATONIC SCALE.

Scotch Snap. Some Scotch melodies have a peculiar rhythm, as the Strathspey tunes, in which a short note comes before a long one. Reels and jigs have not the snap, which is, however, equally common to the vulgar "coon songs," or "ragtime" of the

Scotch Symphony. Felix Mendelstimes accompanied and were of three convey his impressions of Scotland, kinds: moral, mythological, and miscellaneous or those of love and wine.

1829. It was begun July 30 of that year, completed Jan. 20, 1842, and Scontrino (Antonio) composed the first performed Mar. 3, 1842, at the Victoria.

Scott (Cyril Meir) composed "La Belle Dame Sans Merci," sop. bar., and orchestra, songs, chamber music, overtures to "Princesse Maleine" and "Pelleas et Mélisande"; pupil of Frankfort Hoch Conservatory and follower of DEBUSSY. B. Sept. 27, as written. 1879, Oxton, Eng.; add. London.

Scott (Lady John Douglas) composed "Annie Laurie," other Scotch songs, and possibly "The Banks of Loch Lomond"; daughter of John Spottiswoode, of Spottiswoode; maiden name Alicia Ann. B. 1810, Spottis-woode; m. Lord John Montague-Douglas-Scott, Mar. 16, 1836; d. Mar.

12, 1900, Spottiswoode.

Scotti (Antonio) created the rôle of "Scarpia" in the first American performance of "La Tosca," 1901, and was thereafter a favourite bar. at the Metropolitan Opera House, as well as at Covent Garden, London; pupil Milan Conservatory. B. Italy; add. New York.

Scottish Orchestra gave concerts and assisted at choral performances in Scotland, having headquarters in Glasgow. Founded in 1891, with 80 musicians under the direction of GEORG HENSCHEL, who served until 1895, WILHELM KES and WIL-HELM BRUCH were conductors until 1900, when Dr. FREDERIC COWEN assumed that responsibility. Maurice Sons and Henri Verbrugghen were the concertmeisters.

It. "Scotch"; Alla,

in the Scotch style.

Scriabin (Alexander Nicholaevich) composed choral symphony in E major, Op. 26; symphony in C minor, Op. 29; piano concerto, F sharp minor, Op. 20, three sonatas and other piano works; prize pupil of Moscow Conservatory, 1892, under Safonoff and Tanejev; toured as pianist; taught, Moscow Conservatory, 1898-1903, thereafter devoting himself to composition. B. Jan. 10, 1872, Moscow; add. Moscow.

Scribe (Eugène) was the best and teen feet." most prolific of recent French librettists: wrote the books of "HUGUE- SEMIQUAVER.

Gewandhaus, and dedicated to Queen NOTS," "AFRICAINE," "FRA DI-AVOLO," "ROBERT," "PROPHÈTE," "DOMINO NOIR," in all more than 250 opera books, comedies, and ballets; member of the Académie Français. B. Dec. 25, 1791, Paris; d. Feb. 21, 1861, Paris.

Scriva. It. "Written"; si scriva.

Scudo (Pietro) wrote the musical novel "Le Chevalier Sarti," and many books on music, criticisms for "Revue des Deux Mondes"; sang and taught vocal; became insane, 1863. B. Venice, June 6, 1806; d. Oct. 14, 1864, Blois.

Sdegnosamente, Sdegnoso. Sdegno, Con. It. Scornfully; with

scorn.

Sdrucciolando. It. Sliding. Sdrucciolare. It. To slide by depressing the keys of the piano rapidly in succession, with the finger nails; the scales of the harpsichord were often so played.

It. "As, if"; Bisogno, if Se.

required.

Seasons. Joseph Haydn's oratorio known in German as "Die Jahreszeiten," to book by van Swieten, based on Thomson's "Seasons," was first performed April 24, 1801, at the Schwarzenberg palace, Vienna, having been begun April, 1798. It was Haydn's last important work.

Sebastiani (Johann) composed a Passion, 1672, lately republished; sacred and secular songs, was cantor of the Königsberg Domkirche and chapelmaster to the Electors of Brandenburg. B. Sept. 30, 1622, Weimar; d.

1683.

Sec. Fr. Unornamented, plain. Seccarara. It. Neapolitan dance. Secco. It. Unornamented, plain. Sechsachteltakt. Ger. Six-eight

Sechsteilig. Ger. Six-stringed. Sechsteilig. Ger. In six parts. Sechsvierteltakt. Ger.

Sechszehnfüssig. Ger. The unison pitch of the pedal organ; "of six-

Sechszehntheilignote. Ger. Sechter (Simon) wrote on theory; taught from 1850, Vienna Conservatory, such pupils as Nottebohm, Vieuxtemps, Pauer, Pohl, and Thalberg; composed 12 masses, songs, and works in many forms; completed Mozart's D major fugue for grand orchestra. B. Oct. 11, 1788, Friedberg, Bohemia; d. Sept. 12, 1867.

Second. INTERVAL, as c to d; CHORD 6-4-2 in figured bass.

Seeling (Hans) composed "Lorelei," "Barcarolle," and other piano pieces; played piano. B. 1828, Prague; d. May 26, 1862, Prague.

Seg. SEGUE or SEGNO.

Seger (Joseph Ferdinand Norbert) composed "Eight Toccatas and Fugues" recently published by Breitkopf & Härtel and much church music which has been lost: played violin, and for 37 years, from 1745, organ at the Prague Kreuzherrenkirche; name also spelled Seeger, Seegr, Sager, Zeckert, Segert; noted as a teacher. B. Mar. 21, 1716, Melnik, Bohemia; d. April 22, 1782, Prague.

Segue. It. Succeeds, follows after. Seguendo, Seguene. It. Succeed-

ing, following.

Seguenza. It. SEQUENCE.

Seguidilla. Sp. Vivacious Spanish dance in 3-4 or 3-8 time.

Seguin (Edward Arthur Shelden) sang bass in English opera, and toured America at head of "Seguin Troupe," pupil Royal Academy of Music. B. April 7, 1809, London; d. Dec. 9, 1852, New York. Ann Childe sang "Donna Anna" and other sop. rôles in opera; taught vocal in New York; pupil Royal Academy of Music. B. 1814, London; m. E. A. S.; d. 1888, New York. William Henry sang bass; pupil Royal Academy of Music; brother of E. A. S. B. 1814, London; d. 1850. Elizabeth, sister of E. A. S., was the mother of Mme. PAREPA-ROSA.

Seguite. It. SEGUE. Segno. It. "Sign" used in NO-TATION for a repeat.

Sehnsucht. Ger. Longing, desire, ardour.

Ger. Extremely; as Leb-Sehr. haft, extremely lively.

Sei. It. Six.

Seidl (Anton) became one of the foremost modern conductors; assisted Wagner in scoring the RING DES NIBELUNG, and at the first Bayreuth festival; became conductor Leipsic Opera House, 1879-82; toured Europe; became conductor Bremen Opera House, 1883, then at Metropolitan Opera House, New York, 1885-91, N. Y. Philharmonic Society, 1895-7, then at Bayreuth and Covent Garden; pupil Leipsic Conservatory. B. Pest, May 7, 1850; d. New York, Mar. 28, 1898. Seidl's fine library, including a large collection of full scores, was presented to COLUMBIA University by his widow, Mme. Krauss-Seidl.

Seiffert (Max) edited complete works of Sweelinck; wrote a history of clavier music; became chief editor "Internationale Musikgesellschaft"; pupil of Spitta. B. Feb. 9, 1868, Bee-

skow; add. Leipsic.

Seiss (Isidor Wilhelm) composed and edited piano music; became professor piano, Cologne Conservatory, 1871; pupil of Wieck and Otto. B. Dec. 23, 1840, Dresden; add. Cologne. Seitenbewegung. Ger. Oblique MOTION.

Seizième de Soupir. Fr. Semi-

quaver rest.

Selby (Bertram Luard) composed 16 anthems, 10 services, cantatas, songs, and "Idyll" for orchestra, incidental music to "Helena in Troas," "Weather or No"; two quintets for piano and strings, suite for violin and piano; became organist Rochester Cathedral, 1900; pupil Leipsic Conservatory, and organist Salisbury Cathedral, 1881. B. February 12, 1853, Ightham, Eng.; add. Rochester.

Seleneccer or Selneccer (Nikolaus) composed and wrote hymns; organist at Nuremberg, later court preacher at Dresden. B. Hersbruck, near Nuremberg, Dec. 6, 1528; d. after 1587.

Sembrich ("Marcella" Praxede Marcelline Kochanska) sang sop. in opera, ranking as one of the world's foremost coloraturas, debut June 3, 1877, Athens, as "Elvira" in "Purirôles, including "Amina," "Lucia," "Marguerite de Valois," "Dinorah," "Constance." "Astrifiammante," "Fille du Regiment," "Susanna," in of a semiquaver. all of which she was admirable. Daughter of Kasimir Kochanski, and his wife, born Sembrich, both musicians, she received her first instruction at home, playing violin and piano in public at 12; then studied piano with Wilhelm Stengel, Lemberg Conservatory (whom she afterwards married), and Brustermann, then for a time with ten.; Assur, Galli, bar.; Liszt in Vienna, took vocal lessons from Rikitansky, and later with Richard Lewy and the two Lampertis. In 1878 she made her first appearance in Dresden, and was soon a favorite in America, joining the Metropolitan Opera House Company, 1898. Mme. Sembrich made a notable success in recent years in concert tours. B. Wiesniewczyk, Galicia, Feb. 15, 1858; add. New York.

Semeia. Gr. Characters in music. Semele. George Frederick Handel's opera or oratorio, for it has been performed as both, was composed to book Feb. 10, 1744, Covent Garden, London.

Semet (Theophile Aîme Émile) composed "La petite Fadette," Opéra Comique, Sept. Il, 1869; "Gil Blas," Mar. 26, 1860, and many other dramatic works, songs, cantatas; played drum Paris Opéra; pupil Lille and Paris Conservatoires. B. Sept. 6, 1824, Lille; d. April 15, 1888, Corbeil, near Paris.

Semibreve. Whole note in modern NOTATION, or half of a BREVE.

Semichorus. Passage so marked is to be sung by only a section of the chorus.

Semicroma. It. Semiguaver.

Semidemisemiquaver. 64th note. Semi-diapason. L. Imperfect oc-

Semi-diapente. L. Diminished or imperfect FIFTH.

Semi-diatessaron. L. Diminished or imperfect FOURTH.

Semi-ditonus. L. Minor third: cum diapente, Minor SEVENTH.

Semifusa. L. SEMIQUAVER. Semiminima. L. CROCHET. Semiquaver. Sixteenth note.

Semiquaver Rest. Stop the length

Semiramide. Gioachino Antonio Rossini's two-act lyric tragedy, to book by Rossi, based on Voltaire's Semiramis, was first performed Feb. 3, 1823, at La Fenice, Venice. The original cast was Semiramide, Mme. Rossini-Colbran, sop.; Arsaces, Mme. con.; Idreno, Mariani, Sinclair. Mariani, bass. The action opens in Babylon, where Ninus, the King, has been murdered by his consort, Semiramide, aided by Assur, a prince who loves her and aspires to the all the music centres of Europe and throne. Arsaces, who is really Semiramide's own son, although she does not know it, returns from the war and is loaded with honors by Semiramide, who becomes infatuated with him. Arsaces meantime is devoted to Azema, a royal princess. As the court is gathered in the temple to swear allegiance to Semiramide, the ghost of Ninus issues from the tomb and declares Arsaces shall succeed to by Congreve, 1743, and first produced the throne. Assur at once plans the destruction of Arsaces and when they meet with Semiramide by the tomb at midnight Assur meaning to stab Arsaces kills Semiramide instead, and Arsaces leads his beloved Azema to the throne. The principal musical numbers are: "O! come da quel di," Arsaces; "Bella imago degli dei," Arsaces and Assur; "Bel raggio," Semiramide; "Serbami ognor si fido," duo; "Ergi omai la fronte altera?" chorus and march; "Giuro ai numi," quartette and chorus. Act II: "Assur, I cenni miei," Assur and Semi-ramide; "Giorno d'orrore," Semiramide and Arsaces; "Al mio pregar," Semiramide.

Semisuspirium. L. Quaver rest. Semitone. Half tone.

Semitonium. L. Semitone.

Semituono. It. Semitone.

Semplice. It. Unornamented, simple.

Semplicemente. It. Without ornament, simply.

Semplicità, con. It.With simplicity.

Sempre. It. Throughout, continu-

ally; as forte, loud throughout, più forte, continually increasing in loud- note.

Senaillé (Jean Baptiste) composed 5 books of violin sonatas; taught, played violin in court band of Louis XV of France; pupil of Auet and Vitali. B. Nov. 23, 1687, Paris; d. after 1719.

Senesino (Francesco Bernardi) sang sopranist rôles in London opera, where he received \$7000 per season, engaged by Handel 1720, but in 1733 deserted him after a bitter quarrel, and sang at rival house opened by Porpora until 1735, when both commusic by Bernacchi, Bologna, he was engaged at the Dresden opera, 1719, and was there engaged by Handel. Senesino (named for his birthplace, Siena) had a voice of con. or mez. sop. quality, small in compass, but said to about 1750.

tarum Cantionum," one of the first tus Seraphinus, Nicolai Amati Cre-

Senff (Bertholf) founded the "Signale fur die Musikalische Welt." bore his name, issuing many important works of modern masters. B. Sept. 2, 1815, Coburg; d. June 25, 1900, Badenweiler.

Sennet, Synnet, Signet, Synet. Sounding a note seven times, order found in the stage directions of old of which were produced by free reeds plays; phrase composed of the open notes of a trumpet or other tube instrument.

Sensibile. It. Expressive.

leading note in a scale.

Sentie. Fr. Marked or expressed. Sentimental. Songs burdened with emotions as opposed to humorous, comic or Bacchanalian.

Senza. It. "Without," as bassi, with pastoral subject. without the basses.

Separation. Old name for a grace

Se Piace. It. "At pleasure." Septet, Septetto. It. Composition for seven voices or instruments or divided into seven parts.

Septime. Ger. SEVENTH. Septième. Fr. SEVENTH.

Septimenakkord. Ger. Chord of the SEVENTH.

Septimole. Seven notes played in the time of four or six.

Septuor. Fr. Composition for seven voices or instruments or divided into seven parts.

Sequence. PROSA; repetition of a panies were bankrupted. Educated in figure or harmonic progression in a different key or at a different pitch in the same key; tonal or diatonic, where there is no modulation; real or chromatic, where a change of key results.

Serafino, Sanctus or Santo Serafin, have been otherwise equal to Farimade violins in Venice, 1678-1735. nelli's. B. about 1680; d. Florence sometimes on Stainer and sometimes on Amati models, one of which sold in Senfel or Senfi (Ludwig) composed 1894 for \$1400; in earlier life worked church music; edited "Liber Selec- at Udine, where his labels read "Sancmusic books published in Germany; monensis Allumnus faciebat: Udine was chapelmaster to Emperor Maxi- A. 16—." B. Udine. Georgius sucmilian I; pupil of Isaac. B. Zurich; ceeded to the instrument making d. about 1555. TUS, and made violins only to be distinguished from those of his uncle and the Leipsic publishing house which by the label "Georgius Seraphin Sanctinepos fecit Venetiis," followed by the date.

Seraglio. English title of W. A. Mozart's "ENTFUHRUNG AUS DEM SERAIL."

Seraphine. Instrument the sounds coarse in tone; introduced the beginning of this century, but giving way to the HARMONIUM.

Serena. It. Evening song.

Serenade. Work of large propor-Sensibilità. It. Feeling. Serenade. Work of large propor-Sensible. Fr. Major seventh or tions similar in construction to a symphony. It was formerly a composition for voice or instrument usually to be used in the open air, at night, but the Italian term Serenata was afterwards applied to a cantata

Sereno. It. Tranquil, serene.

ter and other music works with John Day and others, London, 16th century.

Šeria. It. Tragic, serious. Serinette. Fr. Bird-organ.

Serioso. It. In a grave, thought-

ful manner. Sermisy, de (Claude) composed a number of masses published in Paris by Attaignant and Du Chemin, 1532-56, motets, more than 200 chansons; became canon and master of the Sainte-Chapelle under Henri II; attended the famous conferences of François I with Pope Leo XX, Bologna, 1515, and with Henry VIII of England at the Field of the Cloth of Gold; pupil of

Josquin and chorister in boyhood in the Sainte-Chapelle. B. 1490; d. 1562, Paris.

Serov (Alexander Nikolajevitch) composed the operas "Judith," 1863, St. Petersburg; "Rogneda," 1865, St. Petersburg; "Wrazyasiela" ("The Power of Evil"), completed by his pupil Soloviev, incidental music to "Nero," a Stabat Mater, an Ave Maria, a "Gopak" and a "Dance of the Zaprogne Cossacks" for orchestra; vacillated at first between the influences of Wagner and Meyerbeer, but in his last works was distinctly Russian; wrote music criticism, lectured; at first government clerk, then 'cellist and pupil of Hunke in theory. B. Jan. 23, 1820; d. Feb. 1, 1871, St. Peters-

Serpent. Obsolete transposing instrument of coarse tone and compass of two octaves, made of wood in curved form and covered with leather, now replaced by the ophicleide. It may have been invented by Guillaume, Canon of Auxerre, about 1590, and was generally set in B flat. A contra serpent or Serpentcleide, built on the ophicleide pattern, was set in E flat, but was too unwieldy to be carried by

the player.

burg.

Serpentone. It. SERPENT.

Serpette (Henri Charles Antoine Gaston) composed "La Branche cassee," Bouffes Parisiennes, 1874, and tion 3:2. 30 other light operas; pupil of Ambroise Thomas at the Paris Conservatoire, where he won the prix de Rome,

Seres (William) published a psal- 1871, with his cantata "Jeanne d'Arc." B. Nov. 4, 1846, Nantes; d. Nov. 3, 1904, Paris.

Serrano (Emilio) composed the operas "Irene de Otranto," 1891, and "Gonzalo de Cordoba," 1898, both produced at the Madrid Royal Opera, of which he was director; taught MADRID Conservatory; played piano. B. 1850, Vittoria, Spain; add. Madrid.

Serrata. It. A final performance. Serva Padrona. G. B. Pergolesi's two-act intermezzo, to book by Nelli, was first performed Aug. 23, 1733, Naples, and later with great success in Paris during the war of the Lullists and Bouffonistes, and still later was presented in French as "La servante maîtresse." Paisiello composed a work of the same title for St. Petersburg. "The Maid Turned Mistress," to give it an English title, introduces but three personages, one of whom is mute.

Servais (Adrien François) composed three concertos, 16 fantasies, six etudes, and many other works for 'cello; played 'cello, touring Europe with success as virtuoso; taught Brussels Conservatory, where he had been a pupil under Platel. B. June 6, 1807, Hal, near Brussels; d. Nov. 26, 1866. Joseph played 'cello; succeeded his father ADRIEN FRANCOIS at the Brussels Conservatory, where he had been a pupil. B. Nov. 28, 1850, Hal; d. Aug. 29, 1885, Hal. Frantz composed; played piano, taught Brussels Conservatory; brother of JOSEPH.

Servi or Pueri Symphoniaci. Musicians employed by Romans of rank.

Service. Portions of the offices of the church sung by the choir as the Canticles, Sanctus; marriage and burial, or Morning and Evening Service.

Sesquialtera. Organ stop composed of ranks of pipes giving high harmonics to strengthen the fundamental tone; numbers in the propor-

Sesta, Sesto. It. SIXTH. Sestet, Sestetto. It. SEXTET-Settima, Settimo. It. SEVENTH.

Setzkunst. Ger. Art of musical wrote on music; pupil of Koseluch composition.

Sevcik (Ottokar) became the most noted violin teacher of recent years, numbering as pupils Kubelik, Marie Hall, and Kocian; wrote a Method Sforzando. It. SFORZATO. in four books, outlining his system; composed "Bohemian dances" for are to be played with more emphasis violin. Pupil of his father, a violinist, than the rest. and later of the Prague Conservatory, his first engagement was as concertmeister to the Salzburg Mozarteum. 1870; then he gave concerts in Prague, became concertmeister at Vienna Komische Oper, and, in 1892, head of violin department of the Prague Conservatory. B. Horazdowitz, Bohemia.

Seventh. The INTERVAL such as c to b, or the CHORD having its highest and lowest note a seventh apart, which may be Major, Minor, or Diminished. Thus c, e, g, b, or g, b, d, f, constitute the primary chords of the The secondary chords are those having the second, third, fourth, sixth, or seventh of the scale for their

bass.

Severamente. It.Precisely, strictly.

Severita. It. Precision, strictness. ducted; self-taught in music. worth, Eng.

TERA.

between them, or twelfth and tierce.

Sextetto. SEXTET.

Sextulet. Sextolet, triplet.

Sextuor. Fr. SEXTET.

Seyfried, von Xaver) composed the comic opera by Schikaneder, for whom he was con- affecting the vibration of air. ductor at the Theater an der Wien, "Der Wundermann am Rheinfall,"

and Haydn. B. Aug. 15, 1776, Vienna; d. Aug. 26, 1841, Vienna.

Abbreviation for

Sforzando. It. SFORZATO.

Sforzato. It. Phrases so marked

Sforzato Piano. Sudden FORTE followed by DIMINUENDO.

Sfuggito. It. Interrupted, Cadenza, interrupted CADENCE.

Sfz. P. Abbreviation for SFOR-ZATO PIANO.

Sgambati (Giovanni) founded, with his colleague Penelli, the music school attached to the Accademia di Sta. Cecilia at ROME, composed a notable Requiem for the funeral of Umberto I, an "Epitalamio Sinfonico" for the marriage of the Duke of Aosta, quartet for strings in D flat, F minor piano quintet, symphony in D, songs, much piano music; gave orchestral concerts in Rome, introducing the works of Beethoven, Brahms, etc., to Roman audiences; was the friend of Wagner and Liszt; played piano in successful concert tours of Severn (Thomas Henry) composed Europe; founded the "Nuova Societa an opera, songs, the cantata "Spirit Musicale Romana," 1896, and was in of the Shell," church music; con- all respects one of the most valuable B. and important of modern Italian Nov. 5, 1801; d. April 15, 1881, Wands-musicians; member of the French Institut, and commander of Sts. Sexquialtera. L. SESQUIAL- Maurice and Lazarus; in boyhood he was a church chorister and pupil of Sext. Ger. SIXTH; organ stop Barberi and Natalucci, inheriting from of two ranks, having a sixth interval the one the traditions of Clementi and from the other those of Zingarelli. His first publications, 1876, were ac-Six notes cepted through Wagner's influence, and played in the time of four; double the total had reached Op. 38 in 1908, although a second symphony and much other music was still in manuscript. (Ritter Ignaz B. May 28, 1843, Rome; add. Rome.

Shading of Pipes. Anything "Der Löwenbrunnen," 1797, to book placed at the top of an organ pipe

Shake. The rapid repetition of two notes a half or whole tone 1799; "Saul," "Abraham," and other apart, signified by "tr." over the first biblical plays, a "Libera" for Bee- note to be played; a succession of thoven's funeral and other once popu- trills or shakes is called a chain; a lar church music; taught successfully; shake followed by an appoggiatura

prepared shake.

Shakespeare (William) composed symphony in C minor, chamber music, songs; taught singing, Royal Academy of Music, 1878, and conducted concerts of that institution up to 1886; sang in concert and oratorio; organist at 13, and later pupil of Sir W. S. Bennett, Royal Academy of Music. June 16, 1849, Croydon; add. London.

Shaliapin or Chaliapine (Fedor Ivanovich) sang bass in opera, debut at Private Opera, Moscow, where his roles included "Ivan the Terrible," "Melnik," and was especially admired as "Mefistofele" in Boito's opera, which he sang in Milan, 1901 and 1905, repeating his great success at the Metropolitan Opera House, New York, 1908; pupil of Oussatov in Titlis, then singer in minor St. Petersburg theatres. B. Kazan, Feb. 11, 1873; add. Moscow.

Shamus O'Brien. Sir C. V. Stanford's two-act romantic opera, to book by G. H. Jessup, was first performed Mar. 2, 1896, at the London Opéra Comique Theatre.

Sharp. Sign in NOTATION which

raises a note a semitone.

Sharpe (Ethel) played piano, winning silver medal of the Musicians' Company, London, 1891; pupil Royal Irish College of Music. B. Nov. 28, 1872, Dublin; m. Alfred Hobday, 1895; add. London.

Sharpe (Herbert Francis) composed comic opera, overture, "Pianoforte School," Op. 60; taught Royal College of Music; pupil National Training School. B. Mar. 1, 1861,

Halifax; add. London.

Shaw (Mary Postans) sang con. rôles with success in concert and opera, but lost her voice through shock when her husband became insane; pupil Royal Academy of Music and of Sir George Smart. B. 1814, London; m. Alfred Shaw, and on his death J. F. Robinson; d. Sept. 9, 1876, Hadleigh Hall, Suffolk, Eng.

Shawm. CHALUMEAU.

usually finishes with a turn; a shake abridged from Goldsmith's comedv. beginning with a turn is called a was first performed Feb. 11, 1864, at Drury Lane, London.

> Shedlock (John South) composed a quartet for piano and strings, etc.; wrote criticism, "The Academy" and "The Athenaum"; pupil of Lübeck and Lalo. B. Sept. 29, 1843, Reading,

Eng.; add. London.

Sheehan (Joseph) sang ten. in English opera, possessing a lyric voice of good range and fine quality; debut with the Bostonians, singing afterwards as leading ten. of the Castle Square and Henry W. Savage English opera companies such rôles as "Manrico," "Othello," "Tannhauser,"
"Lohengrin," "Faust"; gave concerts
after the disbanding of English opera companies, and in 1908 stock opera performances in Cincinnati.

Shelley (Harry Rowe) composed "Leila" and an opera to Japanese theme, unperformed; the sacred cantata "The Inheritance Divine," two symphonies; the suite "Baden-Baden." for orchestra, songs, church music, the cantata "Vexilla Regis," N. Y., 1894; taught Metropolitan College of Music, New York; played organ in many New York churches; pupil Stoeckel at Yale and of Dudley Buck, Vogrich, and Dvořák, New York. B. June 8, 1858, New Haven; add. New

Shepherd (John) composed church music; played organ and taught, Magdalen College, Oxford; 16th century.

Shepherd (William) composed, played violin, and published music in Edinburgh. D. Jan. 19, 1812.

Sheremetiev (Count Alexander Dimitrievich) became intendant of the imperial court chapels, St. Petersburg, 1902; founded a private symphony orchestra which gave popular-priced concerts in the Russian capital. B. 1859; add. St. Petersburg.

Harmon) Sherwood (Edgar played piano; taught and composed. B. Jan. 29, 1845, Lyons, N. Y.; add. Rochester, N. Y. William Hall founded the Sherwood Piano School, Chicago; composed for piano; played She Stoops to Conquer. G. A. in concert tours with success. Pupil Macfarren's three-act opera, to book of his father, Rev. L. H. Sherwood,

who founded a musical academy in was continued from 1608 by Humphrey Lyons, N. Y., he studied later with Lowndes. Heimberger, William Mason, and in finally with Liszt at Weimar; then Chicago Conservatory, until 1897. B. settled in London, 1718. Jan. 31, 1854, Lyons, N. Y.; brother Shudi (Joshua) made of EDGAR HARMON; add. Chicago.

Sherwood (Percy) composed a symphony, overture, piano concerto, sonata for two pianos, quintet for piano and strings; played piano; taught Dresden Conservatory; pupil of Draeseke, Roth. B. May 23, 1866,

Dresden.

Shield (William) composed songs, B; Bémol, B flat. many of which were popularized by Mrs. Billington, more than a score of farces and pantomimes; became Master of the King's Music, 1817; played viola. B. Wickham, Dur-1829.

Shift. Changing the position of the hands when playing on string instruments.

Cheltenham, July 7, 1862; m. Capt. add. Helsingfors. Liddell, 1901; d. July 17, 1901.

Shirreff (Jane) sang sop. in opera, London.

1807, London.

Shofar. Heb. SCHOFAR.

scale.

Musick," 1584 to 1599. The business the young lieutenant calls to bid his

Shudi or Tschudi (Burkhardt) Berlin, Leipsic, and Stuttgart, and founded the harpsichord factory from which developed the house of BROADreturned to the United States and WOOD; learned the business with taught at the New England Conser- Kirkman while in the service of Tabel, vatory, then in New York, and from a well-known instrument maker. B. 1889 as head of piano department, Mar. 13, 1702, Glarus, Switzerland;

> Shudi (Joshua) made harpsichords in London, 1767-75; pupil of Burkhardt Shudi. The business was continued by his widow until 1779.

> Shuttleworth (Obadiah) composed 12 concertos and sonatas for violin; played violin and organ, the Temple. London. D. about 1735.

Si. Fr. and It. The note or key of

Sibelius (Jean) composed the first Finnish opera, "Tornissa Olija Impi." Helsingfors, 1896, a violin concerto, symphonies in E and D, and several works for orchestra including "Tuonham, Eng., Mar. 5, 1748; d. Jan. 25, ela" (Hades) and "Kuolema" (Death), symphonic fantasias, songs; made a special study of Finnish folksong: principal of the Helsingfors Conservatory, where he had been a pupil under Shinner (Emily) organized an ex- Wegelius, later studying with Becker cellent string quartet of women; in Berlin, and Goldmark, Vienna. B. played violin; pupil of Joachim. B. Tavastehus, Finmark, Dec. 8, 1865;

Si Bémol. Fr. B flat.

Siberia. Umberto Giordano's threedebut 1831 as "Mandane" in Arne's act opera, to book by Luigi Illica, was "Artaxerxes," toured America with first performed, 1903, Milan; in Genoa, Seguins. B. 1811; d. Dec. 23, 1883, and other Italian cities the same year, in Paris. 1905, and in New York, at Shirreffs (Andrew) wrote and the Manhattan Opera House, 1907-8, composed "Jamie and Bess, or the when "Vassili" was sung by Amadeo Laird in Disguise," a popular pastoral Bassi, who had already sung the part operetta. B. 1762, Aberdeenshire; d. in Genoa and Paris. The first act, entitled "The Woman," opens in St. Petersburg. Stephana, a "beautiful Short Octave. To economize in oriental," has been passed on by the large pipes, old organ builders fre- villainous Gleby to Prince Alexis, who quently omitted several tones from the has installed her in a luxurious palace. lowest octave, which was thus short Nikona, Stephana's confidential serof the full number required for a vant, has a godson, Lieutenant Vassili. with whom Stephana falls in love, and Short (Peter) published music in often meets, but in such disguise that London, including Morley's "Plaine he believes her to be a simple working and Easie Introduction to Practical girl. On the eve of departing for war,

godmother farewell, learns for the first time who Stephana really is, but still loves her. When Prince Alexis enters, he provokes a combat and runs the Prince through the body with his sword. The police enter, and Vassili The second act, called is arrested. "The Lover," transpires on the Russo-Siberian border, where a convoy of prisoners bound for the Siberian mines soon appears. Vassili, condemned for his crime and wearied with the long march, is overcome with despair. Women and children wail their farewells to the men whom they will see no more, but as the convoy prepares to resume the road, a sleigh races into sight. Stephana, who has come to join her lover in exile, is rapturously greeted, declines to listen to his plea that she will leave him alone in his misery, and together they follow the prisoners into exile. The third act, called "The Heroine," takes place in the convict camp at the Siberian mines. It is Easter Eve, and amid the festivities which are permitted even in prison on that day, Stephana and Vassili are plotting their escape. Gleby, who has at last fallen into the toils of justice, is brought among the convicts of whom he is to be one thereafter. Recognizing Stephana he insults her, and Vassili is only prevented from chastising him by the bystanders. Then the church bell peals forth the call to prayer, and the prisoners fall to their knees. When night falls, Stephana and Vassili escape, but Gleby, who has heard of their plan, betrays them. An alarm is sounded, guards start in pursuit of the prisoners, shots are heard, and a moment later the prison officials return, dragging Vassili, and carrying Stephana, who has been mortally wounded, on a litter. Stephana utters a farewell and dies, leaving Vassili alone indeed. Russian colour is given the work by the introduction of the National hymn, the folksong "Ay Ouchnem," which has long been a favourite with the Volga rivermen, and an earlier Russian strain which also occurs in the scherzo of the second of Beethoven's string quartets dedicated to Rasoumoffsky.

Siboni (Giuseppe) sang ten. in early life, appearing in the first performance of several Beethoven works in Vienna; became director of the royal opera and conservatory, Copenhagen, 1819. B. Jan. 27, 1780, Forli; d. Mar. 29, 1839, Copenhagen. Erik Anton Waldemar composed "Lorelei" and other unpublished Danish dramatic and religious works, symphonies, piano and chamber music, was music teacher to the Danish royal family; pupil of his father GIUSEPPE and of Hartmann, Moscheles, and Hauptmann. B. Aug. 26, 1828; d. Feb. 22, 1892, Copenhagen.

Siciliana, Siciliano. It. Peasant dance of Sicily in 6-8 or 12-8 time; compositions of a simple character are

also so named.

Side-drum. Small military DRUM ordinarily suspended from the side of the player and beaten with wooden sticks. First used in the orchestra by Weber in his "Kampf und Sieg," 1815; afterwards used by Rossini.

Siebenklang. Ger. Chord of the SEVENTH; scale of seven notes.

Siebenpfeife des Pan. PAN PIPES.

Siège de Corinthe. G. A. Rossini's three-act lyric tragedy based on his early "Maometto II," book by Soumet and Balocchi, was first performed Oct. 9, 1826, at the Paris Académie.

Siege of Rochelle. Michael William Balfe's three-act opera, to book by Fitzball, was first performed Oct. 29, 1835, at Drury Lane, London.

Siegeslied. Ger. Triumphal song. Siegfried. Third music drama in Wagner's tetralogy the RING DES NIBELUNG.

Siegue. It. SEGUE.

Siface (Giovanni Francesco Grossi, detto) sang soprano rôles in opera at Venice; was attached to the chapel royal of James II of England, 1687; probably pupil of Tommaso Redi. B. Pescia, Tuscany; robbed and murdered by postilions in Italy.

Sifflöte, Sufflöte. Ger. FLUTE Signa. Ancient name for large church bells; musical characters and signs used in mediæval NOTATION.

Signalist. in the army.

Ger. Signatur. NOTATION.

and key.

Signe. Fr. SEGNO.

Siguidilla. SEGUIDILLA.

Sigurd. opera, to book by Dulocle and Blau, from the Eddas, and is that which similar source, but modifying it to suit his fancy, developed in "Siegfried" and "Gotterdammerung," the latter music dramas in the RING DES NIB-ELUNGEN. The action opens in Gunsister, relates her dream to Uta, her sewing battle standards. Uta interhas prepared, and falls in love with hesitates, Sigurd is murdered. of Odin and Freja in the second act, are heard chanting "The heavens are when Gunther, Hagen, and Sigurd opening for them." alone is qualified. After an invocation 1866: the oratorio "Joash," Norwich to Hilda, Sigurd blows a horn which Festival, 1863, Kyrie Eleison with or-

Trumpet player the priests have given him, and then sees three Norns, washing a shroud, SIGNATURE in which they tell him is his. Unmoved by fear or the voluptuous tempta-Signature. Signs employed in the tions by which he is next surrounded, NOTATION of music to indicate time Sigurd, seeing Brunehild's palace in the distance, plunges into a lake of fire by which it is surrounded, and safely reaches the sleeping beauty, Ernest Reyer's five-act who at once awakes and proffers him her love. Faithful to Gunther, Sigurd was first performed Jan. 7, 1884, at leads her away, his drawn sword be-Brussels, although composed 18 years tween them. In the third act, Hilda before, and at Covent Garden, London, and Uta, in Gunther's garden, hear July 15, 1884, and the following year Sigurd proclaim his victory. Bruneat the Paris Opera. The story is taken hild, who has been conveyed to the garden while sleeping, is awakened by Wagner, drawing his legend from a Gunther, and mistaking him for Sigurd, accepts his protestations of love. Hagen announces the coming nuptials to the people, and then Sigurd appears, claiming Hilda as his reward. Gunther agrees, and bids Brunehild ther's palace, where Hilda, Gunther's join their hands, but as she touches Sigurd, both feel that their hands are nurse, and a group of women who are burning. Brunehild in the next act is represented as having some mysterious prets this dream to mean that Hilda's malady which frightens people away future husband will be killed by a from her. The fact is she is desperjealous rival. Hilda, who is intended ately in love with Sigurd, and prays by her brother for Attila, King of the that Odin will release her from this Huns, is thereupon moved to confess misery by death. Hilda comes to comher love for Sigurd, and the nurse forther, wearing a girdle which Brunepromises to give him a potion which hild recognizes as having been taken will cause her passion to be returned. from her by Sigurd, and then she real-Gunther welcomes messengers from izes that she has been tricked into a Attila, who describes the charms of marriage with the wrong man. She Brunehild, whom they report to be dispels the effect of Uta's love potion, asleep in a rocky fastness surrounded and instantly Sigurd loves her. Siby fire. Gunther determines to win gurd and Gunther go hunting, and his Brunehild. A moment later he, urging death is agreed upon, but Hilda, who his sister to marry the King of the informs Brunehild of the plot, offers Huns, when Sigurd enters, accepts the to save Sigurd if Brunehild will remagic potion from Hilda which Uta nounce him forever. While Brunehild Gunther agrees to give him body is brought in, and Brunehild Hilda if he will aid in winning Brune- mounts the funeral pyre, and as the hild. Priests are leading the worship flames burst out, the celestial voices

enter, bent on capturing Brunehild. Silas (Edouard) composed Mass This deed can only be accomplished, which won the gold medal and 1000 say the priests, by one who had never francs prize of the "Assemblée génknown love, and Sigurd, therefore, érale des Catholiques en Bélgique,"

chestra, three symphonies, three overtures, an unpublished English opera "Nitocris," gavotte in E minor, and other piano works; wrote on theory; taught harmony, Guildhall School of Music and Royal Academy of Music; pupil of Kalkbrenner, and later of Paris Conservatoire, under Benoist and Halévy; settled in England as organist, 1850. B. Aug. 22, 1827, Amsterdam; d. London Feb. 8, 1909.

Silbermann (Andreas) built the Cathedral organ, Strassburg. B. May 16, 1678, Frauenstein, Saxony; d. Mar. 16, 1734. Johann Andreas built 54 organs, including that of the Abbey of St. Blaise; wrote a history of Strassburg, son and pupil of AN-DREAS. B. June 26, 1712; d. Feb. 11, 1783. Johann Josias made musical instruments in succession to his father JOHANN ANDREAS. D. June 3, Johann Daniel built organs under the direction of his uncle GOTT-FRIED, completing the organ in the Dresden Hofkirche; then settled in Dresden and made keyed instruments and barrel organs. B. Mar. 31, 1717; son of ANDREAS; d. May 6, 1766, Leipsic. Johann Heinrich composed. built harpsichords and organs and pianos. B. Sept. 24, 1727; son of AN-DREAS; d. Jan. 15, 1799, Strassburg. Gottfried was the first German to build a piano. Three of his instruments made for Frederick the Great, still in existence, show the influence of CRISTOFORI, with whose work he was doubtless familiar. At first an organ builder he erected 47 organs in Saxony, including that of the Freiberg Cathedral, 1714, and then devoted himself to clavichords, settling in Dresden, and producing instruments of the best grade. B. Jan. 14, 1683, near Frauenstein; d. Aug. 4, 1753, Dresden.

Silcher (Friedrich) composed popular songs and hymns, a cantata; became conductor Tübingen University, 1817; edited method for harmony and composition, 1851; pupil of his father and of Auberlen. B. Schnaith, Würtemberg, June 27, 1789; d. Aug. 26, Piare, v. 1820.

1860, Tübingen.

Silence. Fr. Rest. Silenzio. It. Rest.

Si leva il sordino. It. Direction to remove the mute.

Siloti (Alexander) composed for and played piano with distinction; taught Moscow Conservatory, 1880-90, then toured for several years; conducted the Moscow Philharmonic concerts, 1901-2, and the following year conducted in St. Petersburg; pupil of the Moscow Conservatory under Swerew, N. Rubinstein, and Hubert, and of Liszt, 1883-86. B. Charkow, Russia, Oct. 10, 1863; add. St. Petersburg.

Silva, de (Andreas) composed two masses and seven motets still preserved in the SISTINE CHAPEL, where he sang, 1519, and was first musician to be entitled "Papal composer."

Silver (Charles) composed the operetta "La Belle au Bois Dormant," Paris, 1895, the oratorio "Tobie," the elegiac poem "Rais"; pupil of the Paris Conservatoire, where he won the prix de Rome, with his cantata "L'Interdit." B. April 16, 1868, Paris; add. Paris.

Silver Strings. Covered strings on violins, etc.

Sim. Abbreviation for SIMILE.

Simao (M. A.) was better known as PORTOGALLO or Portugal.

Simicion, Simekion. Gk. Thirty-five stringed harp sometimes used by the Greeks.

Simile. It. Same; directing that the same method be carried out in all similar passages.

Simon (Anton Yulievich) composed "Rolla," "The Fishers," "The Stars," and other operatic works, piano music, overtures, etc.; taught harmony in the school of the Moscow Philharmonic Society, and became surintendant of music in the imperial theatres of Moscow and director Alexdrovsky Institute; pupil Paris Conservatoire. B. 1851, France; add. Moscow.

Simone Boccanegra. Giuseppe Verdi's three-act opera, to book by Piave, was first performed Mar. 12, 1857, at La Fenice, Venice, and afterwards at La Scala, Milan, with new libretto by Boito, March 24, 1881.

Simonetti (Achille) composed for from 1889, Hereford Cathedral; past and Pedrotti, and later of Dancla and orchestral organizations, Massenet, Paris Conservatoire. June 12, 1859, Turin; add. London.

vented a "Support Harmonique" which ford, Eng. is supposed to render uniform the viseveral pamphlets in support of his Dec. 9, 1791, Edinburgh; d. Sept. 23, theories. B. April 19, 1839, Mirecourt; add. Paris.

Simpla. Low L. CROTCHET.

compound as regards time; to florid, intervals not exceeding an octave, to tones which are not compounded, and to tubes without valves or pistons.

Division Viol," London, 1659, said to Norway. be the best work on the viol da gamba, on which he was a virtuoso; Principles of Practicle Musick," London, 1665, which passed through nine editions; composed suites and other pieces for strings. D. about 1677.

Simpson (John) published music in London, including "Thesaurus Musicus," which contains "GOD SAVE THE KING." D. about 1747.

Simpson (Thomas) composed and wrote on music; played viola in royal bands of Germany and Denmark from

1610. B. England.

Simrock (Nikolaus) founded the music publishing house in Bonn which brought out the first edition of Beethoven's "Kreutzer sonata," and other works of that master, with whom he had played in the Electoral band. B. 1752; d. 1834. Peter Joseph continued the business of his father NIKO-LAUS. D. 1868. Friedrich founded the Berlin branch of the house, and 1901, Lausanne.

Sin' al fine. It. "To the end."

and played violin; founded the Lon- grand organist of English Masons; don Trio with Amina Goodwin and conductor Three Choirs Festivals, W. E. Whitehouse; pupil of Gamba 1891-1906, and of many choral and including B. Birmingham Festival Choral Society; pupil Royal Irish Academy of Music. Simoutre (Nicholas Eugene) in- B. Oct. 28, 1863, Croydon; add. Here-

Sinclair (John) sang ten. in Lonbrations of the violin's belly and thus don English operas from 1810, and improve its tone; made instruments from 1821 in Italy, where he studied at first in Mirecourt, then in Strass- for a time with Rossini; in early life burg; settled in Paris, 1890; wrote played clarinet in military band. B.

1857, Margate.

Sinding (Christian) composed Rondo infinito for orchestra, Op. 42, Simple. Plain, easy; opposed to violin concerto in A, Op. 45; suite for violin and piano, Op. 14, in all more as regards counterpoint; applied to than 50 published works; played piano and taught, Christiania; pupil of Reinecke, Leipsic; won royal scholarship, later at Munich and Berlin. B. Simpson (Christopher) wrote "The Kongberg, Norway; add. Christiania,

Sinfonia. It. SYMPHONY.

Singakademie. Notable musical institution in BERLIN.

Singakademie. Ger. Academy or school for singing.

Singend. Ger. CANTABILE. Singetänze. Ger. Ballads or songdances.

Singhiozzando. It. In sobbing style.

Singing is the act of producing musical tone by means of the voice. No instrument invented by man possesses at once the power of producing a complete scale ranging from the highest to the lowest musical sounds the average human ear is capable of distinguishing, with all intermediate tones, every shade and inflection of expression together with articulate speech; but since the voice does all these things, such instruments as those of the violin family which approximate the perfection of the voice in all published Brahms's principal works. matters save articulation, are some-B. 1841; son of PETER JOSEPH; d. times said to sing. Considered as an instrument, the voice is as much superior to any other apparatus for the Sinclair (Dr. George Robertson) production of musical tone as the played organ at 17, Truro Cathedral, natural beauty of the diamond is superior to that of any artificial imi- the art of singing, fostered by the tation; but as an instrument, the church, reached its highest perfection organs of the voice are wonderful in in the golden age of polyphony which their complexity. The entire respiratory system is involved in the act of thence passed on to the great opera singing, and the tone is produced precisely on the principle of the reed whose skill has not been improved on organ pipe. Naturally the first thing in importance is the wind supply. The lungs may be compared to an organ The muscular control of the bellows. diaphragm and of the ribs, whereby the lungs are inflated and the air expired is of primary importance since, as in the case of the organ pipe, the quality of the tone is dependent on the steady and uniform control of the wind supply. From the lungs the air is forced through the trachea or wind pipe past the vocal mechanism of the According to the theories generally accepted, vibration is set up by the action of the air on the vocal chords, which are small ridges of cartilage set in muscular tissue, does not possess an accurate sense of covered with a delicate mucous membrane, and capable of altering the size mon. In addition the great artist and shape of the aperture through must also possess a highly emotional which the air must pass, or of closing temperament, or the effort to awaken it altogether. The form of the vocal emotion in others must fail. Singing chords varies with age and with sex, therefore makes such unusual demands but in all cases they determine the on the individual that, while every number of vibrations of the air column, and consequently its pitch. From the larynx upward the air passage resembles the "speaking part" of the organ pipe. The tone is again modified in quality and in pitch by the shape of the mouth and by the nasal passages, which act together as resonators and finally by the position of the tongue and of the lips in articulation. Under the title VOICE will be found the classification of the distinctive varieties of male and female singing voices according to compass, and the pitch and special qualities of each of these subdivisions is described under its proper head. The instinct to sing is quite as natural and hardly less common than the instinct to speak. The ancients limited the oratorical voice, however, to five whole tones, while the singing

culminated in Palestrina, and was singers of the 17th and 18th centuries, by modern methods. Singing had therefore reached perfection as an art before Garcia's invention of the laryngoscope made possible its comprehension as a science. Many things contributed to aid Italian singers in maintaining their primacy in the vocal art. The climate is such that the delicate mechanism of the voice is easily kept in order, and more important still, the language, by reason of the preponderance of vowel sounds, is more singable than the tongues of Northern Europe. But while the instinct to sing is common, and the possession of sound vocal organs equally so, no one can sing well who pitch, and this is by no means comman and woman is born into the world with the greatest of all instruments at command, the great singer will always be even more rare than the great instrumentalist.

Single Action. Term applied to the type of HARP superseded by Erard's improvements, which had seven pedals and a single set of strings.

Single Chant. CHANT.

Single Fugue. FUGUE where

only one theme is used.

Single Relish. Old ornament used in harpsichord score, sometimes in violin playing and in singing.

Singschule. Ger. Song-school. Singspiel. Ger. Comic opera with

spoken dialogue.

Singstimme. Ger. Voice part. Sinigaglia (Leone) composed string quartet in D, Op. 27, a concert etude voice has a range of from ten tones to for string quartet, Op. 5, "Danse pied-two or even three octaves. Doubtless montese" for orchestra, Op. 31, songs and chamber music, female choruses; 1586 Pope Sixtus V empowered the 14, 1868, Turin; add. Turin.

Sinistra. It. "Left."

minuet, called by old English writers passa-measure, passing-measure, or Queen Elizabeth's time, and examples Purcell.

Si Piace. It. At pleasure.

Si Replica. It. To be repeated. Si Scriva. It. "As written." Si Segue. It. "As follows."

Sister. Ger. An old German guitar tuned to G, c, f, g, c', e', g', thus having seven strings, the three lowest covered.

Sistine Choir is the popular English name of Il Collegio dei Cappellani Cantori della Cappella Pontifica at Rome, the oldest and best of the world's church choirs, which consisted in 1908 of 32 choral chaplains, whose duty it was to assist the Supreme Pontiff wherever he might officiate in perthe first school in Rome for the training of choristers, and St. Hilarius, 461-68 a second. The Order of St. Benedict, which had founded a semitraining of choristers by St. GREGical choir has been continuous. Dur-

pupil of Turin Conservatory. B. Aug. college to elect the maestri from their own number, and G. A. Merlo was the first to be so chosen. Elections Sinkapace. Dance resembling the were thereafter held annually, and the office usually fell to the primo basso. With the sojourn in Avignon began measure. It was much danced in the supremacy of the Netherland singers and composers, of whom DUof it were composed by Croft and FAY was the most important. The combined choirs possessed 24 voices, but in the 16th century the number was increased to 32, where it has since remained. To compensate PALES-TRINA for his troubles with the singers. Pope Pius IV made him composer to the pontifical chapel, 1565, a distinction conferred after his death on Felice ANERIO, but never thereafter. With Palestrina church music and the manner of performing it reached their highest development, and at this period the Sistine Choir may be said to have crystallized. NANINI, BAI, BAINI, to mention a few of the most distinguished members of the son. St. Sylvester, 314-35, established choir, have composed for it. but the earlier traditions have been preserved intact. From the fourth century the singers were trained in schools expressly for their functions in connecnary in Rome, was intrusted with the tion with the liturgy, supplying both sop, and con, voices for many Roman ORY THE GREAT, 590-604, from churches as well, and on the breakwhich time the history of the pontif- ing of their voices being placed either in the seminaries or in secular ing that period when the See of Peter life, as seemed best. Boys' voices were was removed to Avignon, the local first replaced by falsetto singers impapal choir numbered 12 singers, 1305- ported from Spain in the 16th century, 77, but the Roman organization re- and these in turn gave way before the mained intact and at home, governed castrati, who for the next two cenby a primacerius, who was always a turies supplied both church and stage churchman of high rank, aided by a with high voices. The church vigorsecundicerius who usually succeeded ously condemned the practice by which him. On the return to Rome of Pope these voices were produced, while not Gregory XI, the two choirs were refusing to avail itself of those which The Roman singers had pre- were the result of accident. Finally viously been collectively known as the the necessary operation was prohibited Schola Cantorum, but the united or- by civil authority on pain of death, ganizations were thenceforth called which, added to the ipso facto excom-Collegio dei Cappellani Cantori, and munication of the church, ended such governed by a Maestro della Cappella atrocities. Of late years the Sistine Pontifica, an ecclesiastic of high rank Choir has contained a number of natwho held office for life. From 1469 ural male sopranos, but the majority this post was held by 14 bishops, in- of the high voices were supplied from cluding GENET of Carpentras, but in the Scuola di S. Salvatore, a maîtrise which supplied all the churches in Rome.

Sistro. It. TRIANGLE.

Sistrum. Rattle which consisted of an iron frame, with cross bars supporting rings, employed in temple worship by Egyptians, Greeks, and Romans, and probably by the ancient Jews as well.

Rattle which consisted tending.

Slentando.

Slide. Passi another without intervals; mech

Si Tace. It. "Be silent." Sitole. CITOLE.

Si volta. It. "Turn over."

Sivori (Ernesto Camillo) became one of the foremost violinists of his generation, toured Europe repeatedly with great success, and North and South America, 1846-50, debut at six, and from seven the pupil and protege of Paganini, who placed him with costa and Dellepiane; composed two concertos and other music for violin; knight of the Orders of Carlos II and of Christ; gold medal of honour, Paris Conservatoire. B. Oct. 1815, 5, Genoa; d. Feb. 19, 1894, Genoa.

Sixième, Sixte. Fr. SIXTH.

Six Pour Quatre. Fr. SEXTOLET. Sixteen Feet. Length of the open pipe, unison of the pedal organ and the double of the manuals.

Sixteenth Note. A semiquaver. Sixth, added. Chord of the sub-

dominant with the supertonic added.

Sixth, chord of the. First inversion of the common chord composed

of the note, its third and sixth.

Sixth, Chord of the French, German Italian EXTREME SIXTH

man, Italian. EXTREME SIXTH.
Sixth, Napolitan. NEAPOLITAN

SIXTH.

Sjögren (Emil) composed three sonatas, "Erotikon," Op. 10, Novelettes,
Op. 14, and other works for piano;

"Der Contrabandista," for bass and other songs; became organist Johankirke, Stockholm, 1891; pupil Stockholm Conservatory, and of Kiel and Haupt, Berlin. B. Stockholm, June 6, 1853; add. Stockholm.

Skald. Scandinavian minstrel or scald.

Skip. Movement from one note to another of more than one degree.

Skizzen. Ger. Brief unconventional compositions descriptive of some mon's concerts; knighted, 1811, after subject.

Skizzen. Ger. Brief unconventional Royal, later violinist at Salomon's concerts; knighted, 1811, after successful concerts in Dublin, by the

Slancio, con. It. With impetuosity.

Slargando, Slargandosi. It. Extending.

Slentando. It. Diminishing the

Slide. Passing from one note to another without distinction between intervals; mechanism of the trumpet and trombone, lengthening the tube to allow of a new series of harmonics; lath or slides contracting an ORGAN register's wind supply.

Sliding Relish. COULÉ. Grace in

old harpsichord music.

Slivinski, von (Joseph) played piano, touring Europe, and in 1894, America; pupil Warsaw Conservatory, of Leschetizky, and of Rubinstein in St. Petersburg. B. Dec. 15, 1865, Warsaw; add. Warsaw.

Slur. Curved line placed over notes showing they are to be played legato; sometimes used for phrasing. In the violin score the slur shows that the notes under it are to be played with one bow.

Smaniante, Smaniare, Smanioso. It. Angry, furious.

Smanicare. It. To shift.
Smareglia. (Antonio) composed
"Preziosa," Milan, 1879; "Bianca da
Cervia," La Scala, Milan, 1882; "II
Vassalo di Szigeth," Vienna, 1889,
New York as "Der Vasall von Szigeth," 1890; "La Falena," Venice,
1897, and other dramatic works and
the symphonic "Eleonora"; pupil
Vienna and Milan Conservatories. B.
May 5, 1854, Pola, Istria.

Smart (George) published music in London from 1770. D. about 1801. Sir George Thomas composed church music, glees, canons; was an original member of the London Philharmonic Society and its conductor at 49 concerts, 1813-44; conducted at many festivals and was regarded as an authority on Handel; played organ Eng. Chapel Royal, in succession to Charles Knyvett, 1822; was the friend of von Weber, and his host on his fatal visit to England, 1826; in early life chorister Eng. Chapel Royal, later violinist at Salomon's concerts; knighted, 1811, after successful concerts in Dublin, by the

Lord Lieutenant. B. May 10, 1776; wrote on thoroughbass, London, pubson of GEORGE; d. Feb. 23, 1867. Charles Frederick sang Eng. Chapel Royal; played doublebass; younger brother of SIR GEORGE. Henry played violin, London theatres and concerts; pupil of Wilhelm Cramer. B. 1778, London; brother of SIR GEORGE; d. Nov. 27, 1823. Henry Thomas composed the cantata "The Bride of Dunkerron," Birmingham Festival, 1864, and many sacred and dramatic works; played organ London churches; pupil of W. H. Kearns. B. Oct. 26, 1813, London; son of HENRY; d. July 6, 1879, London.

Smart (Thomas) composed Tom Paine's song of the death of Wolfe; played organ St. Clement's, Danes,

London, 1783.

Smetana (Friedrich) composed "Die VERKAUFTE BRAUT" (* The Bartered Bride"), a highly successful comic opera, first performed 1866 at Gotha; ranked with Dvořák as an exponent of Bohemian music; became conductor the Prague National Theatre on its foundation, 1861, later chief conductor, but was compelled to relinquish this post by deafness, 1874, and a few years later became insane. Pupil of Proksch and of Liszt, Smetana was conductor of the Gothenburg, Sweden, Philharmonic Society, 1856-60. Then, on the death of his wife, Katharina Kolar, the pianist, he made a tour of Sweden before returning to Prague. Other works to be noted: the Bohemian operas "Dalibor," 1866; Brandenburger in Böhmen," 1806; "Zwei Witwen," 1874; "Der Küss," 1876; "Das Geheimniss," 1878; "Libussa," 1881; "Die Teufelswand," 1882, the symphonic poem in six sections "Mein Vaterland," festival march for Shakespeare tercentenary, the symphonic poems "Wallenstein's Lager," "Richard III." "Häkon Jarl," "Triumphsymphonie," "Prager Carneval," trio for piano and strings, string quartets in E minor and C major; part-songs and piano music. B. Leitomischl, Bohemia, Mar. 2, 1824; d. May 12, 1884, Prague.

lications dated 1785 to 1800.

Sminuendo, Sminuito, Smorendo. It. Diminishing the time and tone

gradually.

Smith (Alice Mary) composed two symphonies, much chamber music, songs; pupil Sir W. S. Bennett. B. May 19, 1839; m. Judge F. Meadows White; d. Dec. 4, 1884.

Smith (Charles) composed "The Battle of Hohenlinden" and other songs; "Hit or Miss," 1810, London, and other dramatic pieces; played organ; chorister Eng. Chapel Royal. B. 1786, London; d. Nov. 22, 1856.

Smith (Edward Sydney) composed popular piano pieces; pupil Leipsic Conservatory. B. July 14, 1839, Dorchester, Eng.; d. Mar. 3, 1889, London.

Smith, Father. English name of

BERNARD SCHMIDT.

Smith (George Townshend) composed church music; played organ Hereford Cathedral from 1843; pupil of Samuel Wesley. B. Nov. 14, 1813. d. Aug. 3, 1877. Alfred Montem sang Eng. Chapel Royal; taught Royal Academy of Music. B. May 13, 1828, Windsor; brother of GEORGE TOWNSHEND; d. May 2, 1891, London. Samuel played organ; boy chorister, Eng. Chapel Royal. B. Aug. 29, 1821. Eton; brother of GEORGE TOWNSHEND.

Smith (Gerrit) composed the cantata "King David," songs, choruses, piano music; taught, Union Theological Seminary; in early life organist at Buffalo and Albany; pupil Stuttgart Conservatory, of Warren, Thayer, Sherwood, and of Haupt and Rohe, Berlin; A.M. and Mus. Dr., Hobart College. B. Dec. 11, 1859, Hagerstown, Md.; add. New York.

Smith (Dr. John) composed the oratorio "The Revelation" and some church music; was professor of music, Dublin University; vicar choral St. Patrick's, master of the King's Band, etc. B. 1797, Cambridge; d. Nov. 12, 1861, Dublin.

Smith (John Christopher) was Handel's pupil and later his amanu-Smethergell (William) composed ensis, continued the Handel series of music for violin and harpsichord; oratorio performances until 1774; composed oratorios, operas, including two based on "The Tempest" and "Mid-summer Night's Dream." B. 1712; son of Handel's treasurer, Schmidt; d.

SMITH

Oct. 3, 1795.

Smith (John Stafford) composed services, anthems, songs, glees, catches; played organ, Chapel Royal, and became master of the children; sang in lute playing, used by Mace, 1676. Eng. Chapel Royal, lay vicar Westminster Abbey; made important collection early English MS., dispersed after his death. B. 1750. Son of MAR-TIN SMITH, the organist of Gloucester

Cathedral; d. Sept. 21, 1836, London.
Smith (Robert Archibald) published "Sacred Harmony for the Church of Scotland," 1828, and many compilations such as "The Scottish Minstrel," Edinburgh; 1807-29 was precentor in Scotch churches. B. Nov.

16, 1780; d. Jan. 3, 1829.

Smith (Wilson G.) composed songs, piano pieces, "Octave Studies," and other technical works; taught piano, voice, and composition, Cleveland, Ohio; pupil Otto Singer, Cincinnati College of Music, of Kiel, the Schwarwenkas, etc. B. Aug. 19, 1855, Elyria, Ohio; add. Cleveland.

(Stephen Vassilie-Smolensky vich) wrote on church music; made important collections of early MS.; taught musical history, Moscow Conservatory from 1889; became director of of Richter and Hauptmann. His work the imperial chapels, 1901-3. B. 1848,

Kazan; add. Moscow.

Smorfioso. It. Coquettish.

Smorzando, Smorzato. It.

ing away gradually.

Smyth (Ethel) composed the oneact opera "Der Wald," Dresden, 1901, afterwards performed at Covent Garden, London, and Metropolitan Opera House, New York; "Les Naufrageurs," performed as "Strandrecht," Nov. 11, 1906, Leipsic, both Wagnerian in treatment; songs, Mass in D, overture to "Antony and Cleopatra," serenade in D for orchestra; pupil of Leipsic Conservatory. April 23, 1858, London; daughter of Gen. J. H. Smyth, Royal Artillery; add. London.

Snap. SCOTCH SNAP. Snare Drum. SIDE DRUM.

Snetzler (John) built organs in England. B. 1710, Passau; d. London. Snodham (Thomas) published music in London from 1609 in succession to his father-in-law, Thomas ESTE.

Soave, Soavemente. It. Daintily,

delicately.

Sobb. Obsolete word for damping

Societa Armonica gave subscription concerts in London under baton

of H. Forbes, 1827-50.

Society of British Composers was founded in London, 1905, to encourage native composers by producing their works at subscription concerts, and publishing them at the expense of the Society or the author.

Society of British Musicians was founded in 1834 to produce the works of native composers, and in 1836 had a membership of 350, including many well known musicians, gave concerts, but failed to awaken general interest,

and ceased to exist 1865.

Söderman (August Johan) composed a notable Mass for soli, chorus, and orchestra, many operettas, including "The Devil's first Rudiments of Learning," Sept. 14, 1856, Stockholm; cantatas, songs, and ballads; was chorusmaster, Stockholm Opera; received his musical education mainly at the Leipsic Conservatorium, where he was the pupil for the theatre and his church music were highly valued; but it was his smaller vocal compositions (such as the Bröllopsmarsch for four female voices) that did most to make him popular. B. July 17, 1832, Stockholm; d. Feb. 10, 1876, Stockholm.

Soggetto. It. Theme, motif.

Sokalsky (Peter Petrovich) wrote on Russian music; composed "Maria" or "Mazeppa," "A Night in May," "The Siege of Doubno," collected folk songs; secretary Russian Consulate General, N. Y., 1857-60; B. Sept. 26, 1832, Kharkov; d. Odessa, 1887.

Sokolov (Nicholas Alexanderovich) composed chamber music, incidental music to "The Winter's Tale," the ballet "The Wild Swans," 80 songs; pupil of Rimsky-Korsakov, St. Petersburg; add. St. Petersburg. Sol. Fr. The note G.

Sol-bémol. Fr. G flat.

Sol-bémol majeur. Fr. Key of 1812, Paris. G flat major.

Sol-bémol mineur. Fr. Key of G flat minor.

Soldat-Röger (Marie) played violin; pupil of Pleiner, and of Joachim at the Vienna Hochschule, where she won the Mendelssohn prize, 1882. B. Mar. 25, 1864, Graz; m. Herr Röger, 1889; add. Vienna.

Sol-dièse. Fr. G sharp.

Solennemente. It. Gravely, solemnly.

Solennità. It. Gravity, solemnity. Sol-fa. It. Names for the notes in music.

Solfège. Fr. Exercise in singing in which the notes of the scale are called Do, Re, Mi, Fa, Sol, La, Si.

Solfeggiamenti. It. SOLFÈGE. Solfeggiare. It. The practice of solfeggi or SOLFEGE.

Solfeggio. It. SOLFÈGE.

Solesmes was the village near Le Mannes, France, made famous by the tata for the second centennial of Peter Benedictines whose house was established there, 1833, by Dom Prosper Gueranger, who became its abbot and devoted the energies of the community to the study of Gregorian song. Forced servatory from 1874, where he had from France in 1901 by the French government, which seized their press, they settled in the Isle of Wight, removing in 1908 to Quarr Abbey, near Ryde. Dom Pothier, Dom Jausions, and Dom Mocquereau have continued to direct "The Forsaken Merman," Leeds Festithe researches of the monks and their efforts for the restoration of liturgical ballad with orchestra "Helen of Kirkmusic to what they assume it to have connell"; Song of Praise, "The Power been immediately after the reforms of of Sound"; "Ode to the Sea," Bir-Saint Gregory the Great, and before mingham Festival, 1897; "Intimations the corruptions introduced by the of Immortality," Leeds Festival, 1907; Netherlands composers. By appoint- a setting of the Seven Last Words, ment of Pope Pius X, the abbot, Dom songs, chamber music, a symphony; Paul Delatte, and the monks of So- became inspector of music for Englesmes are editors for the papal com- land, Wales, and Scotland, 1901; Mus. mission which is publishing a new Dr., Cambridge, 1903; pupil of Stanofficial edition of the Roman Chant.

composed "Jean and Genevieve," B. June 5, 1863, Windermere; add. 1792, "Mademoiselle de Guise," 1808, London. and in all 33 successful comic operas;

St. Petersburg Conservatory. B. 1859, in earlier life ten. and later bar. at the Paris Opéra Comique; pupil of his father, a 'cellist, and of the Ninto maîtrise. B. 1755, Nimes; d. Aug. 6,

Solist. SOLOIST.

Solito. It. In the usual manner. Sollecito. It. Careful, attentive, solicitous.

Solmisare. Ιt. To practice SOL-FA.

Solmisation, Sol-faing. Singing in which the SOLFEGE names of notes take the place of words.

Solmisiren. Ger.To practice SOL-FA.

Solo. It. "Alone."

Soloist. Performer who sings or plays alone or with the aid of an accompaniment.

Solo Pitch. Tuning an instrument higher than the regular pitch, to obtain a more brilliant tone.

Solospieler. Ger. Solo player. Solostimme. Ger. Solo voice or

part.

Soloviev (Nicholas T.) composed "Cordelia" and other operas, a canthe Great, fantasie on a folk song for orchestra, songs, piano pieces; the symphonic picture "Russians and Mongols"; taught St. Petersburg Conbeen a pupil; wrote music criticism. B. May 9, 1846, Petrozavodsk; add. St. Petersburg.

Solvere. It. To resolve.

Somervell (Arthur) composed val, 1895; Mass in C minor, 1891; the ford, of the Berlin Hochschule, Royal Solié or Soulier (Jean Pierre) College of Music, and of Parry.

Somis (Giovanni Battista) com-

posed three sets of sonatas for violin; taught with notable success, founding the Piedmontese school, his pupils including Leclair and Pugnani; pupil of Corelli and Vivaldi. B. 1676, Pied-

mont; d. Aug. 14, 1763, Turin.

Sommer (Dr. Hans) composed the opera "Lorelei," Brunswick, 1891, "Saint Foix," Munich, 1894; "Der Meerman." Weimar, 1896, "Rübe-Meerman," Weimar, 1896, zahl," Brunswick, 1904, "Riquet à la Houppe," April 14, 1907; many songs. Educated at Göttingen, where he was later professor of Physics, he lived in Berlin, Weimar, then settled in Brunswick; real name Hans Friedrich August Zincken or Neckniz. B. July 20, 1837, Brunswick; add. Brunswick.

Son. Fr. Tone.
Sonabile. It. Resonant.
Sonare. It. To sound or play.

Sonata. It. "Sounded." The name applied by early musicians to compositions which were to be played rather than sung, the generic term for the latter being Cantata. Da Chiesa was flirtation with Lisa when the sleeping the sonata composed for use in church; Amina walks into the room. Lisa Da Camera for that intended for secular use. The construction and devel- leaves the room, and the unconscious opment of the sonata has already been Amina retires to rest. Lisa then discussed under FORM. The title was hurries off, forgetting her handkerfirst affixed to the compositions of chief as she goes, and returns with Bonifacio Graziani, in the 16th century, and some of these early sonatas were written for two violins, bass, and organ; but while symphonies, string general are now in sonata form, the word sonata is usually restricted to compositions for solo instruments, or a solo instrument with piano.

Sonate. Fr. SONATA.

Sonatina. It. Brief SONATA in which the themes are not developed at length.

Sonatine. Fr. SONATINA. Sonatore. It. Instrumentalist.

Sonevole. It. Sounding, resonant. Song. Musical setting of poetry or prose; poem that can be sung; name a sonata.

Songe d'une Nuit d'été.

Elizabeth, was first performed April 20, 1850, at the Paris Opéra Comique.

Sonnambula. Vincenzo Bellini's two-act opera, to book by Romani, was first performed Mar. 6, 1831, at La Scala, Milan. The original cast consisted of: Amina, sop.; Mme. Pasta; Elvino, Rubini, ten.; Rodolfo, Mariano, bar.; Lisa, Mme. Poccani, sop.; Amina, the orphan ward of Teresa, wife of the miller in a Swiss village, is on the point of marrying Elvino, a wealthy peasant. Lisa, who keeps the inn, also loves Elvino, while Alessio, a peasant boy, is smitten with love of the landlady. Rodolfo comes upon the scene and promptly makes love to Amina to the great displeasure of Elvino. Rodolfo, who is really the lord of a neighbouring village, but is incognito, is warned by peasants that the inn is haunted. The ghost is really Amina, who is a somnambulist. Rodolfo goes to his room and is in the midst of a pleasant hides in a closet, Rodolfo quietly Amina's jealous lover, who rushes in at the head of a crowd of villagers, and, finding his betrothed asleep in the stranger's room, promptly dequartets, and chamber compositions in nounces her, although the villagers maintain her innocence, and offers to marry Lisa. In the second act Amina, again walking in her sleep, steps from the window of the mill and crosses safely a slender bridge which threatens to break at any moment, and when she reaches the ground is clasped in the arms of the now repentant Elvino, who, with the villagers, has trembled at her feat, and had already been convinced of her faithfulness by the discovery of Lisa's handkerchief in Rodolfo's room. The used to designate the second subject of marriage of Elvino and Amina fol-The principal musical numlows. Am- bers are: Act I. "Sovra il sen," broise Thomas's three-act opera com- Amina; "Vi ravviso," Rodolfo; "Mai ique, to book by Rosier and De Leuven, più dubbi!" Amina and Elvino; caricaturing Shakespeare and Queen "Osservatte, l'uscio e aprito," village chorus; "O mio dolor." Act II. her in her own right as "von Laun-"Tutto è sciolto," Elvino; "Ah! non stein." For a time she retired, her giunge," Amina.

posed excellent church music, 36 quar- fortune made it necessary for her to tets much admired by Emperor Jo- return to opera, and she sang in Lonseph, and symphonies played by his don and Paris, and made a highly sucfriend von Kees; pupil of his uncle, cessful tour of the United States, 1852, a choirmaster. B. Szegedin. May 28, and extended her journey into Mexico, 1734; d. Vienna, Dec. 25, 1786. Ig- where she was attacked with cholera. naz, von, was noted as an amateur Daughter of two players, she had been singer, member the Gesellschaft der Musikfreunde, though lawyer by profession; ennobled, 1828. Son CHRISTOPH: d. 1831. Anna married Herr Grillparzer, and became mother of the famous poet; daughter the vibrations of sounds. of CHRISTOPH. Joseph founded the GESELLSCHAFT DER MUSIK-FREUNDE, of which he remained honorary secretary for life; was the friend of Schubert, and of his kinsman, Grillparzer; translated the FIDELIO libretto from du Bouilly, and wrote and translated numerous other works for the stage; became ment belonging to the Bombardon secretary for the court theatres, 1804, in succession to Kotzebue; counsellor, knight of the Dannebrog, etc. B. 1766; son of CHRISTOPH; d. Dec. 26, 1835. Leopold, Edler von, assisted Schubert in the publication of the "Erl Koenig" and other early compositions, was in close touch with the musicians of the day, and made a collection of valuable papers which he gave to the Gesellschaft der Musikfreunde, of which he was long a useful member; knight of the Iron Crown, etc. B. Nov. 15, 1797, Vienna; son of the support of the families of needy IGNAZ; d. Mar. 3, 1873.

Sontag (Henriette) sang sop. in opera, debut at Prague as the Princess in "Jean de Paris," at 15, appearing soon after in Vienna, Berlin, and Leipsie, and in 1826 capturing Paris with her impersonation of "Rosina" in the "Barbiere de Seville." Her voice either by voice or instrument. ranged up to e''', and one of her best rôles was "Euryanthe," which she created at Weber's request. After suc- over. cessful engagements in Paris and London, she returned to Berlin, and soon married Count Rossi, of the Sardinian violin string.

legation. To sanction this union offiSoprano. The highest human voice

domestic life being exceptionally Sonnleithner (Christoph) com- happy, but the loss of her husband's on the stage from childhood, and in 1815 became a student at Prague Conof servatory. B. Jan. 3, 1806, Coblenz; ar- d. June 17, 1854, Mexico.

Sonometer. Instrument measuring

Sonoramente. It. Sonorously. Sonore. Ir. Sonorous, resement, harmonious.

Sonorità. It. Sound, resonance, harmony.

It.Sonorous, resonant, Sonoro. harmonious.

Sonorophone. Metal wind instruclass.

Sons. Fr. Name given to their lyrical productions by the Provençal poets.

Sons Étouffés. Fr. Muffled tones produced on string instruments by the use of the mute.

Sons harmoniques. Fr. monic tones.

Sons of the Clergy was a corporation of musical importance solely from the fact that at its festivals, which were given to raise funds for clergymen, Purcell's and Handel's music was performed, and sometimes works of modern English composers. From 1697 to 1908 these festivals were held in St. Paul's Cathedral, London.

Sons Pleins. Fr. Full round tones

Sonus. Lat. Sound.

Sopra. It. Upper, above, upon,

Sopran. Ger. SOPRANO.

Soprana Corda. It. The highest

cially, the King of Prussia ennobled normally ranging from c' to a'', but

often, by means of the "head tones," revole, reaching c''', while AGUJARI is said wretched. to have sung c''', a feat rivalled in recent years by Ellen Beach YAW. This voice, though normally found in women or in boys, has sometimes been possessed by men, and it is said that a peculiar method of developing the male falsetto register was formerly known in Spain by which a big black beard and a high soprano might be possessed by the same man. Natural or falsetto male sopranos were often found in the Sistine Chapel. Some of the most celebrated of sopranos, however, were eunuchs, like FARINELLI and SENE-SINO, and these evirati or castrati were in great demand for church and stage alike. Their class died out in in an undertone. the early part of the 19th century.

Soprano Clef. C clef upon the first stop of 32 foot pitch.

line of the stave.

Sorda. It. Muted, muffled.

Sordamente. It. Gently, softly.

Sordini. It. Instruments of wood, bone, or metal used upon the bridge of a violin to deaden or dampen the tones; mutes of wood covered with leather are sometimes used to dampen toire. B. May 10, 1846, Paris; add. the sound of horns, trumpets, cornets, Paris. clarinets, and oboes, the mute being inserted in the bell; dampers of a female singer taking minor rôles in piano.

Sordino. It. Mute: small violin

used to give the pitch.

Sordo, Sorda. It. Muted. Sordun, Sordono. It. Reed organ stop of sixteen foot pitch; obsolete to wind instruments without reeds by wood wind instrument with a double the Persians and Arabs. reed, twelve valves, and two keys; trumpet mute.

Soriano-Fuertes (Mariano) wrote valuable works on Spanish Music; theatre prompter. composed successful operettas; founded and edited the "Gaceta Musical Barcelonesa," 1860; taught MA- tones resulting from regular vibra-DRID Conservatory; directed schools tions as opposed to noise. and conducted opera. B. 1817, Murcia; Sound-board. Piece d. Mar. 26, 1880, Madrid.

Sortisatio.

thirds and fifths.

Sortita. It. The entrance song for a character in opera; a voluntary.

Sospensivamente. It. Waveringly, irresolutely.

Sospirando, Sospirante,

Sospiroso. It.Doleful,

Sospiro. It. Formerly a minim. now a crotchet rest.

Sost. It. Abbreviation of SOSTE-NUTO.

Sostenuto, Sostenendo. It. "Sustaining." Maintaining the tone for the full duration of the notes written.

Soto (Francisco) composed Laudi Spirituali; became music director of the Oratory of his friend St. Philip Neri; founded the first Carmelite Convent, in Rome; sang in pontifical chapel, of which he became the head. B. 1534, Langa, Spain; d. Sept. 25, 1619, Rome.

Sotto. It. Below, under; as Voce,

Soubasse. Fr. "Sub-bass;" organ

Soubies (Albert) wrote numerous books and reviews on music and the drama, crowned by the Academie, including a series of small volumes of history by various countries; knight of the Legion of Honour, and of St. Stanislas; pupil Paris Conserva-

Soubrette. Fr. "Serving maid;"

comic opera.

Souchantre. Fr. Officer of the choir assisting the praecentor, cathedrals.

Souffarah. Persian. Name given

Fr.Apparatus or Soufflérie. action of the bellows of an organ.

Souffleur. Fr.Organ blower;

Soum. Burmese HARP. Sound. Term in ACOUSTICS for

Sound-board. Piece of resonant wood placed behind the strings on Lat. Counterpoint in the piano increasing the power of the tones; air chamber containing the feet of the pipes is the sound-board of the organ; screen placed behind the pulpit or over it to allow the speaker's voice to be heard all over the Sospi- auditorium.



EUGEN D'ALBERT

VLAIDIMIR DE PACHMANN

TERESA CARREÑO

MORITZ ROSENTHAL

XAVER SCHARWENKA
JOSEF HOFMANN

Sound-body. RESONANCE box. wood placed in instruments of the violin family in such a way as to render uniform the vibrations of belly and and position of the sound post have an important effect on the tone of the instrument.

Sound-waves. Term in ACOUS-TICS for vibrations of periodic re-

Soupir. Fr. Crotchet or quarter rest.

Soupir de croche. Fr. Quaver or eighth rest.

Soupir de double croche. Semiguaver or 16th rest.

Soupir de triple croche. Fr. A

demisemiquaver or 32d rest. Sourdeline. Fr. Small BAGPIPE

or musette. Sourdine. Fr. Stop which limits the supply of wind on the harmonium to the lower half of the instrument and enables the player to softly bring 28, 1823; d. June 16, 1897, Leeds. out full chords.

Sous. Fr. "Under," as dominant, under the dominant or the fourth.

Sousa (John Philip) became one of the most successful of American composers, bandmasters, and musical literateurs. Son of a Spanish trombonist in the U.S. Marine band, he was a pupil of John Esputa, and of G. F. Benkert, for harmony and composition, and at 17 was conductor for travelling theatrical organizations; in 1877, be- d. April 5, 1878, Frankfort. came violinist in the orchestra assembled by Offenbach for his American tour, and later director of the Philadelphia church choir "Pinafore" com-In 1880 he enlisted in the pany. Marine Band, and as its master, brought it to the highest grade of excellence. He compiled "National Patriotic and Typical Airs of all Countries" while in government employ, and thereafter became the author of a popular novel, numerous essays, and instruction books for violin, drum, trumpet, etc. Resigning in 1892, he organized the military band which had repeatedly toured the world under his direction, and devoted more time to

composition. The most successful of Sound Post. Small post or peg of his comic operas were "El Capitan," to his own book, "The Bride Elect." "The Charlatan," "Chris and the Wonderful Lamp." He composed also back. Usually its position is nearly three suites, the symphonic poem "The below the left foot of the bridge. Size Chariot Race" (Ben Hur), and such popular marches as "Washington Post," "The High School Cadets," "Stars and Stripes Forever," "Imperial Edward." B. Nov. 6, 1856, Washington, D. C.; add. Washington.

Intervals between the Spaces. lines or ledger lines of the staff.

Spagnoletta. It. Dance in Spanish style.

Spanishes Kreuz. Gcr. Spanish Fr. cross. Double sharp sign.

Spanish Guitar. GUITAR.

Spark (Dr. William) composed anthems, glees, services; lectured; founded and conducted the Leeds Madrigal and Motet Society and People's Concerts; played organ in Leeds churches; pupil of S. S. Wesley, whose assistant he became. B. Oct.

Spartito. It. Scored.

Sparto. It. "Distributed, scattered," as of the parts of a score.

Spassapensiere. It. JEWS HARP. Spatium. L. Space.

Spazio. It. Space.

Speyer (Wilhelm) composed hundreds of songs and much chamber music; played violin; pupil Thieriot and Andre, and of Baillot. B. June 21, 1790, Frankfort on Main;

Spianato. It. Even, smooth. Spiccatamente. It. Brilliantly. Spiccato. It. Detached, distinct,

designated in NOTATION by dots over the notes.

Spicker (Max) composed suite for orchestra, cantata with orchestra, etc.; taught, National Conservatory Music; conducted Beethoven Männerchor, New York (1882-88), pupil of Louis Köhler and then of Leipsic Conservatory, became conductor in various German theatres. B. Aug. 16, 1858, Königsberg; add. New York.

Spielart. Ger. Manner or method. Spielen. Ger. To play.

Spieler. Ger. Performer or player.

Spielmanieren. Ger. ments, ornaments.

Spiering Quartette, Chicago; played June 6, 1864, London. first violin, Thomas Orchestra; pupil of Schradieck, Cincinnati College of for violin of which Nos. 7, 8, and 9 Music, and later of Joachim, Berlin. are still admired, the opera, "JES-

for interpretations of Schubert, Schu- the greatest of violinists and one of mann and Brahms songs; pupil of the best conductors of his generation; Mme. Fichtenberg, Sieber, and Stock- a wretched music critic, since he conhausen. B. Nassau, Feb. 25, 1857; demned the greatest of Beethoven's d. Feb. 26, 1893.

Spina (Carl) succeeded to the pubgiving way to F. Schreiber, 1872.

symphonies, chamber music, and salon played piano, young Spohr began to pieces for piano; taught piano in play violin at five, and shortly after-Dresden; pupil of F. Schneider. B. Nov. 24, 1817; d. Dec. 26, 1905, near During his school days in Brunswick Dresden.

rather like the HARPSICHORD, but concerto of his own at a school concert smaller. The strings were placed at which led to his first appearance with an angle with the keys and were the ducal band, and to lessons from sounded by means of leather or quill Maucourt, its concertmeister. At 14, plectra ("Spinae").

Spirito, con, Spiritoso. It. With animation, life, Brunswick placed him with Franz Eck, vivacity.

Spirituale. It. Spiritual. Spiritual. Fr. Spiritual, ethereal. Spissa. L. "Close;" designated the intervals in the enharmonic and chromatic scales; formerly the spissum was a semitone.

Spitta (Julius) wrote the standard life of J. S. Bach, Eng. trans., two works of Buxtehude and H. Schütz; taught history of music, Berlin Uniemy of Fine Arts; helped found Bach-Berlin.

Brompton.

Embellish- Peterborough and Lichfield Cathedrals; composed church music. B. Spiering (Theodore) founded the 1780; Brother of REGINALD; d.

Spohr (Louis) composed concertos B. 1871, St. Louis, Mo.; add. Chicago. SONDA," and nine others, more than Spies (Hermine) sang con., noted 200 works in all forms; was among works, but an excellent teacher and the author of a standard "Violin lishing house of Diabelli, Vienna, 1852, School" in three parts. Son of a physican who was an excellent ama-Spindler (Fritz) composed two teur, and of a mother who sang and wards composed his first violin duos. he studied violin with Kunisch and Spinet. Obsolete-keyed instrument theory with Hartung, and played a he made his first concert tour, with Spiritosamente, considerable success. The Duke of with whom he travelled in Russia and Germany. Returning to Brunswick, he played in the ducal orchestra, making occasional tours, and playing with Meyerbeer in Berlin, then a lad of 13, but losing a Guarnerius which had been given him by a Russian admirer, while on his way to Paris, and in consequence abandoning that journey. vols., Novello & Co., 1884-85; edited He was concertmeister at Gotha from 1805, and there met the harpist Dorette Scheidler, who became his wife. Routversity, and Hochschule für Musik, ine work, concert tours and composing and was Perpetual Secretary, Acad- occupied his time until 1812, when he settled in Vienna as conductor of the verein, Leipsic, 1874; studied, Göt-Theatre an der Wien. It was during tingen University. B. Dec. 27, 1841, this sojourn in Vienna, which con-Wechold, Hanover; d. April 13, 1894, tinued three years, that he came in contact with Beethoven, and expressed Spofforth (Reginald) composed the opinion that the chorale of the "Come, Bounteous May," and many Ninth Symphony was "monstrous and other glees; pupil of his uncle, Thomas tasteless." After a quarrel with the Spofforth, an organist. B. Southwell, Vienna managers, he resumed his Nottingham, 1770; d. Sept. 8, 1827, tours, and in 1818 settled in Frankfort Samuel played organ as conductor of the opera, and there

produced his operas "Faust," and freite Deutschland," nine symphonies, own symphonies, at the Philharmonic Society; "Jessonda," produced at for life. Cassel, 1823, soon made the round of the German opera houses, and he conducted his oratorio, "The Last Judgment," at the Düsseldorf (Rhenish) festival of 1826, in 1831 completed his "Violin School," and the following year produced his symphony "Die weihe der Töne," Op. 86, The Conse-cration of Sound. His oratorio "Des Heiland's letzte Stunden." ("Calvary") was inspired by the death of his wife, 1834, but two years later he consoled himself by marrying the composed the operas "La Vestale," pianist, Marianne Pfeiffer. In 1839 which won Napoleon's prize as the he again visited London and produced best work of its kind in a decade, with his "Calvary" at the Norwich Festi- the approval of Mehul, Gossec, and val, where its enthusiastic reception Gretry, Paris, 1807; "Olympie," which led to his receiving a commission to he considered his masterpiece; then compose "The Fall of Babylon," for secured an appointment at the Prusländer." 1842. and "Tannhäuser." wealth from princes and the title 1853, and had tried in vain to put on Count of Sant' Andrea from the Pope, "Lohengrin," thus evincing his early but failed to create anything highly admiration for Wagner, and had raised valued to-day. Son of a peasant famthe reputation of the court musical ily, three of his brothers had entered organizations, but his frequent visits the church, and he, too, was destined to other cities and his inclination to for the priesthood, but his love of meddle in politics raised a cabal music, which his parents vainly tried against him, and he was retired on to repress, caused him to run away pension, 1857. A few months later he from home, and he took refuge with don his violin, and his last appearance lessons of Quintiliani. A year later in public took place in Prague, 1858, his family took him back, and this when he conducted his "Jessonda," at time, by advice of the same uncle, who the Conservatory semi-centennial. Besides the works already mentioned, young Spontini be prepared for the Spohr composed eight overtures, 15 seminary, he was taken to Naples and properties of the Sthampion and the Conservators and the Spohr composed eight overtures, 15 seminary, he was taken to Naples and the Conservators and the Spohr composed eight overtures, 15 seminary, he was taken to Naples and the Conservators and the Spohr composed eight overtures, 15 seminary, he was taken to Naples and the Conservators and the Spohr composed eight overtures, 15 seminary, he was taken to Naples and the Spohr composed eight overtures, 15 seminary, he was taken to Naples and the Spohr composed eight overtures, 15 seminary, he was taken to Naples and the Spohr composed eight overtures, 15 seminary, he was taken to Naples and the Spohr composed eight overtures, 15 seminary, he was taken to Naples and the Spohr composed eight overtures, 15 seminary, he was taken to Naples and the Spohr composed eight overtures, 15 seminary, he was a priest.

"Azor und Zemire." Two years later of which the most important are: he made his first appearance in Lon- "Historical," No. 6, in G, Op. 116, don, where he conducted two of his dedicated to the London Philharmonic "Irdisches und Göttliches concerts, using the baton, then new to im Menschenleben," No. 7 in C. Op. 121 England, and achieving a general art- for double orchestra; No. 8, G minor, istic and financial success. Then he Op. 137; No. 9, "Die Jahreszeiten" visited Paris, but was better received (The Seasons), B minor, Op. 143; a by musicians than the public, settled quartet concerto for double string for a time in Dresden, and, through quartet, two concertantes for two Weber's influence, became court chapel-violins with orchestra, two clarinet master at Cassel, where he remained concertos, the operas "Der Zweikampf mit der Geliebten," "Der Alchymist,"
"Die Kreuzfahrer," "Der Berggeist," many part-songs, songs and much chamber music. B. April 5, 1784, Brunswick; d. Oct. 22, 1859, Cassel. See Autobiography, lives by Malibran, 1860, and H. M. Schletterer, 1881.

Spondalium, Spondaulium. Sacrificial hymn accompanied by a

flute.

Spondee. L. Metrical foot con-

sisting of two long syllables.

Spontini (Gasparo Luigi Pacifico) the festival of 1842. While at Cas-el sian court, which he held despite bitter he had produced "Der Fliegende Hol- opposition for a score of years; won broke his arm and was forced to aban- an uncle who allowed him to take op. 47, known as "In modo d'una chini, 1791. There his progress was scena cantante"), a mass with orchestra, the dramatic cantata "Das Be-Argentina, Rome, heard some of Spontini's music while in Naples, 1796, and aides," was next composed, and then commissioned him to write an opera. he produced "Olympie," book by "I Puntigli delle Donne" was the Briffaut and Dieulafoy, based on Volresult, but the composer, who was then taire's tragedy. The first performance. but 18, had absented himself without leave, and it required the intercession liant success, although it represented of Piccinni to gain him readmission to the conservatory. His next opera, "L'Eroismo ridicolo," Rome, 1797, was composed with the benefit of advice from Piccinni, and showed marked improvement. "Il finto Pittore," 1798, Rome, and three operas produced in Florence, 1798, aroused the interest of the Neapolitans, and his "L'Eroismo ridicolo," was given there during the carnival, and next year expanded to two acts, and performed as "La finta Filosofa," and his "La fuga in maschera" was produced at the carnival of 1800. Spontini had accompanied the court to Palermo on the outbreak of the French Revolution, and there he continued to compose works for the court opera, and for Rome and Venice until 1803, when he settled in Paris. "Julie," and "La petite Maison," composed in the Neapolitan style, were promptly hissed off the boards by the Parisians, but his one act "Milton," Nov. 27, 1804, was better received, and Empress Josephine, to whom the score was dedicated, made him her composer. The book to "Milton," was by Etienne Jouy, who also provided the libretto for "La Vestale," Spontini's next work, and this was finally put in rehearsal at the Opera in deference to the wishes of Josephine, after Spontini had gained the good will of the public by his cantata "L'Eccelsa Gara," sung at the celebration of the battle of Austerlitz. his next opera, and in this Napoleon himself took a personal interest. It proved a great success, Nov. 28, 1809, and won the composer his appointment as conductor of the Italian Quarrels with the direction opera. over money matters caused him to be Spontini was ready with a "festival opera," " Pelage, ou le Roi de la Paix,"

Dec. 15, 1819, Paris, was not a brilfour years' work, but the composer had the libretto modified, revised the music, and it was well received in Berlin, May 14, 1821, and after further revision, was again produced with complete success, Paris, Feb. 28, 1826. Meantime, however, negotiations had been pending with Count Brühl, royal intendant for Friedrich Wilhelm of Prussia, looking to the appointment of Spontini as chief chapelmaster and superintendent general of music to that court. In 1820, these negotiations, finally carried on over the Count's head, were brought to a conclusion, and Spontini settled in the German capital with practically supreme power in all matters pertaining to music. He composed the festival play "Lalla Rukh," based on Moore's poem, which was said to have been one of the most brilliant productions ever seen in Berlin, and the following year "Nourmahal," which included some of the music of the earlier work. "Alcindor," 1825, proved a failure, but "Agnes von Hohenstaufen," 1829, was comparable in merit to "Olympie," although it never obtained equal popularity. Spontini was soon at odds with Brühl, with the Mendelssohns, with most of the German musicians, and the Berlin public. He was quick tempered, a foreigner, unable to speak German, and the interest he showed in presenting German masterpieces failed "Fernand Cortez," was to atone for these facts. The King continued faithful in his admiration and support until his death, 1840, but Friedrich Wilhelm IV was by no means so attached to the composer. In 1841 Spontini was mobbed as he was about to conduct a performance at the Opera House, and never showed dismissed, 1812, but two years later his face there again. Then his finanthe Bourbons returned to power, and cial disputes brought him into litigation with the court, and in the autumn his connection with Berlin ended. and was rewarded with an appoint- The new King allowed him to retain ment at court. The ballet music" Dan- his titles and salary, and to live where he pleased, "in the hope that in repose the best compositions are those by he might produce new works, which the Palestrina, Rossini, Pergolesi, and King would hail with pleasure, if he Dvorak. The hymn is used during chose to conduct them in person at Passion week in the R. C. Church. Berlin." Broken in health and spirit, Spontini returned to Italy, then lived Dresden, 1844, conducted a performance of "Vestale," for Wagner, which proved his last public appearance. Toward the close of his life he settled in Jesi, Italy, establishing schools and other useful institutions. Spontini received his title from the Pope in Staccato. It. Detached playing 1844, and was a Dr. Phil., Halle, memory singing of certain notes, making ber of the Prussian Ordre pour le mérite, and of the French Académie and Berlin Akademie. B. Nov. 14, 1774, Majolati, near Jesi; d. Jan. 14, 1851. See biographies by L. de Lomenie, 1841, Montanari, 1851; Raoul-Rochette, 1882.

Spontoni or Spontone (Bartolommeo) composed madrigals dated 1558-88; chapelmaster Verona Cathedral; pupil of Nicola Mantovano.

Spring. Obsolete word for tune or

melody.

Squarcialupi (Antonio) composed; played organ at Florentine court and Cathedral from 1467. D. 1475, Florence.

Square Piano. PIANO in square Innsbruck.

Squillante. It. Bell-like, ringing. Squire (William Henry) composed a concerto and other 'cello pieces, songs, operettas; played 'cello Covent the NOTATION of music. Garden; pupil of his father, an ama-teur, and later of Howell and Royal songs, music for Dryden's "Conquest College of Music, where he won a scholarship. B. Aug. 8, 1871, Ross, Herefordshire; add. London. Emily sang sop. in concerts, debut, Bath, 1888; pupil Royal College of Music; sister of WILLIAM HENRY, add.

Sroutis. The twenty-two parts into which the Hindu scale is divided.

Sta. It. To be played as written.

Stabile. It. Firm, steady.

Stabilini (Girolamo) played viofor a time in Paris, and while in lin: concertmeister Edinburgh concerts. B. 1762, Rome; d. July 13, 1815, Edinburgh.

> Stacc. Abbreviation of STACCATO. Staccare. It. Make STACCATO. Staccatissimo. It. Extremely

STACCATO.

them as short as possible; signified on the score by a small dash.

Staden (Johann) composed and played organ, Nuremberg. B. about 1579; d. 1634. Sigmund Gottlieb "Theophil," composed "Seelewig," 1344, the first singspiel to be printed; composed chorales; wrote an instruction book for singing, 1648; son and pupil of JOHANN. B. 1607, Nuremberg; d. July 30, 1655, Nuremberg.

Stadlmayr (Johann) composed church music; became chapelmaster to Archbishop of Salzburg, 1603, later to various members of the imperial family of Austria. B. 1500, Freising, Bavaria; d. July 12, 1648,

Stadtmusikanten, Stadtpfeiffer, Stadtzinkenisten. Ger. Town musicians.

Staff, Stave. Five lines used in

of Granada"; Master of Music to Charles II, 1682, Mus. Dr. Cambridge, and its first professor of music, 1684. D. 1705.

Stainer (Jacob) made violins once highly prized, of sweet, but not very powerful tone, dated from 1641 to 1677. Tradition says that while a journeyman he worked for a time in AMATI'S shop in Cremona, and his Stabat Mater. Latin hymn on the instruments are of the same general crucifixion, the words of which were type, but higher and flatter in body. said to have been written by Jacopone, Formerly a good specimen brought a Franciscan monk of the 13th cen- \$500, but the price has since decreased tury. A number of composers have to about \$100. Many spurious instruwritten music to the Stabat Mater, but ments bear forgeries of his label. pealed to the Emperor for pecuniary left his family in want. B. July 14, his brother, whose name he sometimes heim; d. 1820, Paris.

pasted in his instruments.

Stainer (Dr. Sir John) played organ tal key chord. St. Paul's Cathedral, London, 1872-88; composed the oratorio "Gideon," the cantata "Daughter of Jairus," a "Sevenfold Amen," "St. Mary Magdalen," cantata for the Gloucester Festival, 1883; "The Crucifixion," oratorio, 1887; wrote primers on Harmony and the Organ, and with Barrett, a "Dictionary of Musical Terms," Novello, 1876; became prinment in 1854 at the church of St. in the Theatre Royal.

posed piano concertos, sonatas, and duction of a symphony in B flat. Mar. 23, 1811; d. April 19, 1870.

Although the first and greatest of Vormund" and "Dardanus"; played German violin makers, he vainly ap- viola and viola d'amore; son and pupil of J. W. A. B. May 7, 1746, Mannaid in his old age, became insane, and heim; d. 1801, Jena. Anton composed 13 symphonies, three piano con-1621, Absam, near Innspruck; d. about certos and much chamber music; son 1683. Marcus made violins; pupil of and pupil of J. W. A. B. 1753, Mann-

Stammakkord. Ger. Fundamen-

Stampita. It. Song, air.

Ständchen. Ger. SERENADE. Standhaft. Ger. Steadfast, firm.

Stanford (Dr. Sir Charles Villiers) composed the successful opera "Shamus O'Brien," Mar. 2, 1896, London Opera Comique; Breslau, 1907; an "Irish Symphony," and more than 100 works in all forms; played organ; conducted the Bach choir, 1885-1902 cipal of the National Training School in succession to Goldschmidt; became in succession to Sullivan, 1881; pro- professor of music, Cambridge Univerfessor of music at Oxford, 1889; city, in succession to Sir G. A. Macmaster of the Musicians' Company; farren, 1887. Pupil of Arthur O'Leary Inspector of Music in succession to and Sir Robert Stewart in Dublin, Hullah; was knighted 1888 by Queen where his father, a court official, was Victoria; chevalier of the Legion of known as an amateur singer, young Honour. In 1847 he became a chorister Stanford composed his first songs and in St. Paul's Cathedral, and soon mas- piano pieces while still a child, and tered the organ, playing that instru- a march composed at 12 was played In 1870 he Benedict and St. Peter, then taking entered Queen's College, Cambridge, as the classical course at Oxford, won a choral scholar, and three years later his B.A. 1863, and was thereafter appassed to Trinity College, where he pointed organist to the University, had been made organist in succession and conductor of various college to Dr. Hopkins, and 1874 was gradumusical societies. In 1865 he received ated with Classical Honours. Then he his doctor's degree, and the following studied with Reinecke in Leipsic, and year became one of the examiners. Kiel in Berlin, and at Tennyson's sug-B. June 6, 1840, London; d. Mar. 31, gestion, composed incidental music for 1901, Verona. "Queen Mary," and enhanced the Stamaty (Camille Marie) com- reputation thus acquired by the protext-books; taught Gottschalk, Saint-Saëns; pupil of Mendelssohn; che-valier of the Legion of Honour. B. performed in England for the first time, and 1881 witnessed the pro-Stamitz (Johann Wenzl Anton) duction of his first opera, "The Veiled composed 45 symphonies, 10 orchestral Prophet of Khorassan," Court Theatre, trios; violinist to the Electoral court, Hanover, Feb. 6. His orchestral Mannheim. B. Deutschbrod. June 19, serenade, Op. 17, was first performed 1717; d. 1757. Anton Thaddeus at the Birmingham Festival, 1882, and played 'cello; entered the church. the following year he received his doctorial backers of LWA 2 And B. 1721; brother of J. W. A.; d. Aug. tor's degree from Oxford, and the 23, 1768. Carl composed 70 sym-same honour from Cambridge, 1888. phonies, the operas "Der Verliebte In 1901 conducted the Leeds Festival,

and was knighted. Other works to be noted: the operas "Savonarola," Hamburg, April 18, 1884; "The Canterbury Pilgrims," Drury Lane (Carl Rosa company), 1884; "Much Ado About Nothing," Covent Garden, London, May 30, 1900; Mass in G, Te Deum, Requiem, Stabat Mater, the oratorio "Eden," the choral ballad "Revenge," Leeds Festival, 1896; "Songs of the Sea," bar. male chorus and orchestra, Op. 91; four Irish Dances for orchestra, Op. 89, Communion Service, three Morning and Evening services; "The Resurrection," Leeds, 1875; "The Three Holy Children," Birmingham, 1885; "Jubilee Ode." 1887; "The Munich. B. June 19, 183 Bard," Cardiff, 1895, the "Irish d. Mar. 22, 1884, Stuttgart. Rhapsody," 1902; "Phaudrig Cro-choore," Norwich, 1896; the symphonies "Elegiac," "L'Allegro ed il Pensieroso," "In Memoriam" (E flat). B. Sept. 30, 1852, Dublin; add. London.

Stanghetta. It. Bar in NOTA-

TION.

Stanley (Albert Augustus) composed the ode with orchestra, "The City of Freedom," Boston, 1883; City of Freedom," Boston, psalm xxi; the commemoration ode "Chorus Triumphalis," the symphonic poem "Altis," the symphony "The Awakening of the Soul"; taught music, University of Michigan; pupil of Leipsic Conservatory. B. May 25, 1851, Manville, R. I.; add. Ann Arbor, Mich.

Stanley (Charles John) composed "Jephtha," "Zimri," "The Fall of Egypt," and other oratorios; cantatas, songs; played organ Temple Church, London, from 1734, became master of St. Petersburgh. the King's music; blind from infancy. B. Jan. 17, 1713, London; d. May 19, 1786.

Stansbury (George Frederick) composed music for "Puss in Boots, London, 1832, etc.; sang and conducted in London Theatres; pupil of his father, a musician of Bristol. B. 1800; d. June 3, 1845.

London, 1731.

It.Stanza. or the subdivision of a poem.

Starck (Ingeborg) composed the operas "Die Göttin von Sais," "Jery und Bätely" Goethe's text) Weimar, Cassel; the four-act "König Hiarne," and the dramatic tone poem in five pictures, "Manfred," Weimar, 1901; in earlier life successful concert pianist; pupil of Henselt and Liszt. B. Aug. 12, 1840, St. Petersburgh; m. Royal Intendant von Bronsart, 1860; add. Hanover.

Stark. Ger. Loud.

Stark (Ludwig) founded the school which became, 1865, the Stuttgart Conservatory; composed educational works for piano; pupil of the Lachners in Munich. B. June 19, 1831, Munich;

Star Spangled Banner was written during the bombardment of Baltimore by the British forces, Sept. 13, 1814. The author was Francis Scott Key, a young lawyer who was at the time temporarily detained on a British vessel. On getting ashore, Key completed his song, which was first published in the Baltimore "American," Sept. 21, 1814, and became a national song. Key adapted it to the air "To Anacreon in Heaven," which was probably composed by John Stafford Smith, to words by Ralph Tomlinson, president of the Anacreontic Society, about 1778.

Stassov (Vladimir Vassilievich) wrote on music; was director Fine Arts department, St. Petersburgh Library; championed New Russian School; complete works, five vols. published by admirers, 1905. B. Jan. 14, 1824, St. Petersburgh; d. Oct. 23, 1906,

Statue. Ernest Rever's three-act opera comique to book by Barbier and Carré was first performed April 11, 1861, at the Paris Opera Comique, and revived in 1903 as grand opera at the Paris Opéra.

Staudigl (Joseph) created the rôle of "Elijah," Birmingham Festival, 1846, singing the music at sight at the Stansfield (Ely) published and last rehearsal; was for many years partly composed book of psalm tunes, principal bass of the Kärnthnerthor Theatre, Vienna; in early life choris-"Station or resting ter and novice in the Order of St. Beneplace." Metrical lines forming a verse, dict; became insane 1856. B. Wöllersdorf, Austria, April 14, 1807; d. Mar.

28, 1861, Vienna. Joseph sang bar. he entered the service of the court of opera, where he was chamber singer to the Duke; toured America with his wife, the singer Gisele Koppmayer; pupil Vienna Conservatory. B. Mar. 18, 1850; son of JOSEPH; add. Carlsruhe.

Stave or Staff. Five horizontal lines used for the NOTATION of music.

Stavenhagen (Bernhard) composed a popular minuet and other piano pieces; court pianist and chapelmaster to the Grand Duke of Weimar; where he had been a pupil of Liszt; was director of Munich Royal Academy of Music, 1901-4, then again settled in Weimar; B. Greiz, Nov. 24, 1862; add. Weimar.

Stcherbatchev (Nicholas Vladimirovich) composed a "serenade" and two "idylls" for orchestra, and much piano music; one of the New Russian School; played piano. B. Aug. 24, 1853; add. St. Petersburg. Andrew Vladimirovich composed march for orchestra, piano sonata; pupil of St. Petersburg Conservatory. В. Poltava, Jan. 29, 1869; add. St.

Petersburg. Steffani (Bishop Agostino) composed a Stabat Mater, a Confitebor and other church music of the best quality; more than a score of operas; elected honorary president for life of the Academy of Ancient Music, London, 1724; rose from obscurity to be ambassador in the service of the Elector of Hanover, 1698; bishop of Spiga, 1707, and one of the foremost composers and theorists of his time. In 1667 he was a chorister in St. Mark's, Venice. There Count von Tattenbach heard him, and took him to Munich, where he completed his education and then studied for a time in Rome at the expense of Elector Ferdinand Maria. In 1680 he was ordained priest and chamber music.

in oratorio and at the Carlsruhe court Hanover as chapelmaster. There he became the intimate of the philosopher Leibnitz, and opened a new opera house with an excellent company, having the violinist Farinelli to head the orchestra, and the poet Mauro to furnish him with libretti. In 1696 he entered the diplomatic service of Hanover under Elector Ernest Augustus, and after the Elector's death was privy counsellor to the Elector Palatine and Apostolic Prothonotary for northern Germany. Except for a visit to Italy, 1727, the remainder of his life was spent in public and religious duties in Brunswick, Düsseldorf, and Hanover. During the whole of this long and useful life he was a prolific composer. In early life his works were exclusively for the church, but in 1681 appeared the opera "Marco Aurelio, followed by "Solone," "Servio Tullio,"
"Alarico il Balta," "Niobe," "Henrico Leone," 1689, Hanover; "La superbia d'Alessandro," "Orlando Gene-roso," "La libertà contenta," "I trionfi del Fato," "Briseide," "Il Turno," "Tassilone, Tragedia," and "Arminio," Psalms, motets, and chamber music complete the list of his compositions. His "Quanta certezza habbia da suoi Principii la Musica," discussing the natural laws and theory of music, appeared in Amsterdam, 1695. B. Castelfranco, July 25, 1653; d. Feb. 12, 1728, Frankfort.

Steffkins (Theodore) played viol lute, London, 17th century. Dietrich played in the band of Charles II, brother of THEODORE; Frederick played in royal band, 1694, son of DIETRICH. Christian played in royal band, 1694, brother of FREDERICK.

Steg. Ger. Bridge of a violin. Steggall (Dr. Charles) composed church music; played organ; taught, Royal Academy of Music, 1851-1903; made organist and chamber musician helped found Royal College of Organat the Electoral court, and under Maxists; pupil of W. S. Bennett, Royal imilan Emmanuel became director of Academy of Music; Dr. Mus., Cam-In 1688, having bridge. B. June 3, 1826, London; d. served at Munich 21 years, he was June 7, 1905, London. Reginald comgiven a sum of money with which to posed a symphony, mass, evening serrecuperate in Italy, and a year later vice, an Ave Maria, the scenas "Elaine" and "Alcestis"; taught 1808, he was again involved in finan-

B. April 17, 1867; add. London.

Segur; was noted as a pianist. teacher, and conductor, but was tricky in money matters and somewhat of a charlatan. In early life a protégé of the Prussian Crown Prince, he soon Hermann as a rival, and, at the instance of Marie Antoinette, composed one movement of the piano sonata posing the other. Steibelt was victorious, and he was forming most advanbut managed to acquire a strong fol-1806 his "La Fête de Mars," cele-

organ, Royal Academy of Music; succeial difficulties which compelled him ceeded his father DR. CHARLES as to leave Paris. Then he settled in St. organist Lincoln's Inn chapel, 1905. Petersburg as court chapelmaster, conducted and wrote for the Opera and Steibelt (Daniel) composed a set of taught. The ballets "La fête de l'Em-50 Études for piano, still of value, the pereur," "Der blode Ritter," and the piano concerto in E, No. 3 containing operas "Cendrillon," "Sargines," and a "Storm Rondo" which became even the unfinished "Le jugement de more popular than "The Battle of Midas" date from this period. Despite Prague"; the successful opera "Roméo the popularity of his piano pieces, et Juliette," Sept. 10, 1793, Theatre he died in poverty, and a subscription Feydeau, Paris, to book by Vicomte de was raised in St. Petersburg for the support of his family. B. about 1749, Berlin; d. Sept. 20, 1823, St. Petersburg.

Steigleder (Hans Ulrich) compo-ed the first organ works to be engraved settled in Paris, where he encountered in Germany on copper; played organ to the court of Stuttgart. B. 1580; d.

1635.

Stein (Johann Andreas) invented called "La Coquette," Hermann com- the German or Viennese piano action. about 1780, and made organs and harpsichords, Augsburg, before that tageous connections, when the sale of time. His pianos may still be seen in sonatas, slightly altered, to Boyer, Potsdam, and in the Steinert Collecwhich that publisher had already tion. B. 1728, Heidesheim; d. 1792. printed, injured his chances of further Maria Anna "Nannette" founded progress, and he removed to London. the Viennese piano house Nannette A virtuoso pianist, he there encoun- und Andreas Stein, 1794, in partnertered Clementi, Dussek, and Cramer, ship with her brother ANDREAS, manufacturing instruments along the lowing, and produced his successful lines established by their father JOpasticcio "Albert and Adelaide" at HANN ANDREAS; was the close Covent Garden, 1798. Then he toured friend of Beethoven, and a shrewd and Germany, and encountered Beethoven cultivated business woman. In 1793 in Vienna in a contest in which the she married the pianist ANDREAS great master defeated him. He had STREICHER, and on dissolving partobtained the score of Haydn's "Creanership with her brother, 1802, contion," however, and venturing back to tinued in business as "Nannette Paris, gave an enormously successful Streicher, geborene Stein." B. Augsand profitable production at the Opera, burg, Jan. 2, 1769; d. Jan. 10, 1838, Dec. 25, 1800. Two years later his Vienna. Johann Baptist was assoballet "Le retour de Zephyr" was well ciated in this business from 1823. B. received at the same house, and he 1796, Vienna; son of NANNETTE and formed a partnership with MIle. Erard ANDREAS STREICHER. Emil sucin the publishing business. "Le juge- ceeded to the business; son of JOment du Berger Paris," 1804; and "La HANN BAPTIST. Matthäus Anbelle Laitiere" were performed in dreas made pianos in Vienna, at first London with great success, and in in the factory of his sister NAN-NETTE, starting for himself, 1802. brating the victory of Austerlitz was B. Dec. 12, 1776, Augsburg; d. May 6, given in Paris, followed by the opera 1842. Vienna. Friedrich composed "La Princesse de Babylon," but be- the operetta "Die Feé Radiante." fore the latter work was produced, songs, chamber music; played piano;

admired for Beethoven interpretations. the board of directors included several B. May 26, 1784, Augsburg; d. Vienna. Karl Andreas succeeded to the piano business of his father, MATTHAUS ANDREAS, and in 1844 was made court piano maker; composed; wrote on the piano. B. Sept. 4, 1797, Vienna; d. Aug. 28, 1863, Vienna.

Steinbach (Emil) composed songs, chamber music, and for orchestra; conductor at Mayence; pupil Leipsic Conservatory. B. Baden, Nov. 14, 1849; add. Mayence. Fritz composed a 'cello sonata, a septet, Op. 7; general music director to Grand Duke of Meiningen; pupil of Leipsic Conservatory, and later assistant to his brother EMIL at Mayence. B. Baden, June

17, 1855; add. Meiningen.

Steinway or Steinweg (Henry Engelhard) opened a piano factory 1812, London. B. Sept. 18, 1794, Lonin Seesen, 1839, which was destroyed don; m. the Earl of Essex, 1838; d. in the revolution of 1848. The fol- Feb. 22, 1882. Charles Edward comlowing year he emigrated to New posed symphony in G minor, songs, an-York with his sons Charles, William, and Henry, and worked in various organ, London churches; pupil of Cippiano factories until 1853, when they riani Potter. B. Mar. 18, 1821; nephew Sons. Two years later the house put London. on the market the first frame of a single iron casting and with over- Salisbury Cathedral; composed volstrung scale, which was shown in 1862 ume of cathedral music; conducted. at the London Exhibition and received D. Dec. 15, 1780. a high award. Charles and Henry Steinway died in 1865, and then THE- oratorio and concert, range of e flat to ODORE, the eldest son, who had re- f'', toured with Theodore Thomas; mained in business in Brunswick on settled in London, 1873; pupil of his own account, settled in New York Manuel Garcia, and in early life, soas a member of the firm. In 1856 the loist, Plymouth Church, Brooklyn, house built its first grand piano, and N. Y. B. 1850, Sterlingville, N. Y.; in 1862 its first upright. The elder m. John MacKinlay, 1875; d. Jan. 9, Steinway during all these years had 1904, Hampstead, Eng. See memoir been in active control of the business. by her son Sterling MacKinlay, 1906. B. Feb. 15, 1797, Wolfshagen, Brunswick; d. 1871, New York. William lent school in BERLIN, 1850, with became president of the incorporated Kullak and Marx; conducted his own company, 1876, when the capital was singing society in Berlin, 1847 to 1874; death. B. Seesen, Mar. 5, 1835; d. Gesangverein in Paris; pupil Sing-Nov. 30, 1896. Theodore had been the akademie and Royal Academy of Arts, mechanical genius of the house. B. Berlin. B. Aug. 8, 1820, Breslau; d. Nov. 6, 1825, Seesen; d. Brunswick, Feb. 27, 1883.

Mar. 6, 1889. In 1908 the president of the corporation, capitalized at \$2,000,— 'cello, touring Europe with success, 000 since 1891, was Charles H., while and America, 1897-98; pupil of Piatti,

members of the family. B. June 3, 1857, son of HENRY; add. New York. Frederick T. was vice-president of the company, 1908. B. Feb. 9, 1860; son of HENRY; add. New York.

Steinweg was the original spelling of the name STEINWAY, and was borne by the Brunswick house which, 1865, bought out the business of THEO-DORE STEINWAY or STEINWEG. The members of the firm were Grotian. Helfferich, and Schulz.

Stem. Tail attached to all notes other than semibreves in modern NO-

TATION.

Stentando. It. Retarding. Stentato. It. Emphasized.

Stephens (Catherine) sang sop. in English operas and concerts; debut thems, organ and piano pieces; played organized the firm of Steinway & of CATHERINE; d. July 13, 1892,

Stephens (Dr. John) played organ

Sterling (Antoinette) sang con. in

Stern (Julius) founded an excelfixed at \$1,500,000, and continued to composed; was an admirable teacher, be the head of the house until his and in early life conductor of a German

Klengel, Davidoff, Leipsic; Royal director at Frankfort, Nuremberg, and Academy of Music, London. B. April Mannheim; probably pupil of his 5, 1862, Brighton, Eng.; m. the singer brother BERNARD WENZEL. B. Suzanne Adams; d. Sept. 10, 1904, Prague, 1774. London.

Sternberg, von (Edler Constantin Ivanovich) composed more than 200 piano works, chamber music, songs; wrote essays on music and sociology; founded the Sternberg School of Music, Philadelphia, and in 1908 was president of this corporation and its branch schools; pupil of Moscheles, Kullak, Reinecke, and Liszt; Mus. and Lit. Dr.; president International Society of Music Teachers; toured as virtuoso pianist from 1877. B. July 9, 1852,

Steso. It. Spread, scattered. Stesso. It. "The same."

Stevens (Richard John Samuel) composed three harpsichord sonatas, three sets of glees; played organ Temple Church, London; Gresham professor of music; chorister in boyhood, St. Paul's Cathedral; B. Mar. 27, 1757, London; d. Sept. 23, 1837.

St. Petersburg; add. Philadelphia, Pa.

Stevenson (Dr. Sir John Andrew) composed the introductions and accompaniments to Moore's "Irish Melodies," songs, an oratorio; organist and director of music to the Viceregal court at Dublin, where he was knighted, 1803; in early life chorister at Christ Church, where he afterwards was vicar choral. B. 1762, Dublin; d. Sept. 14, 1833.

Stewart (Neil) published music in

Edinburgh, 1759 to 1805.

Stewart (Dr. Sir Robert Prescott) composed odes, a fantasia on Irish airs for the Boston Peace Festival, 1872; played organ, Trinity College, Dublin; was vicar choral, St. Patrick's, a chorister in boyhood at Christ Church; conductor and professor, Dublin University, Royal Irish Academy of Music. B. Dec. 16, 1825, Dublin; d. Mar. 24, 1894, Dublin.

Sthenochire. Machine that imparts force and flexibility to the fingers.

Stiastny (Bernard Wenzel) played 'cello Prague orchestra; taught; wrote a method dedicated to Seeger. B. 1770, Prague. Johann composed 13 works for 'cello; played 'cello; was music

Sticcado, Sticcato. XYLOPHONE. Stich (Johann Wenzel "Punto") composed, played horn; friend of Mozart and Beethoven, who composed for him. B. Bohemia, 1755; d. Feb. 16, 1803, Prague.

Stiefel. Ger. BOOT of an organ

reed-pipe.

(Heinrich) composed the Stiehl operas "Der Schatzgräber," "Jery und Bätely," chamber music; played piano and organ, conducted; settled in Reval as a teacher; pupil of Moscheles, Gade, and Hauptmann. B. Aug. 5, 1829, Lübeck; d. May 1, 1886, Reval, Russia.

Stift. Ger. Jack of a harpsichord

or spinet.

Stil. Ger. Style. Stile. It. Style.

Stillgedackt. Ger. Soft toned organ stop.

Stilus. L. Style.

Stimme. Ger. Voice; organ stop or rank of pipes; a part in instrumental or vocal music.

Stimmpfeife. Ger. Pitch-pipe. Stimmgabel. Ger. Tuning-fork. SOUND Stimmhölzchen. Ger.POST.

Stimmhorn. Ger. Tuning-cone. Stimmschlüssel, Stimmhammer. Ger. Tuning key, a hammer-shaped instrument.

Stimmstock. Ger. SOUND POST. Stimpson (James) founded concerts at Birmingham, 1844, and conducted them until 1867; was permanent organist Birmingham festivals; taught and edited music. B. Feb. 29, 1820, Lincoln; d. Oct. 4, 1886, Birmingham.

Stinguendo. It. Fading away. Stiracchiato, Stirato. 1t. Widen-

ing, retarding.

Stirling (Elizabeth) composed "All among the barley" and other popular songs; played organ London churches; pupil G. A. Macfarren. B. Feb. 26, 1819, Greenwich; d. Mar. 25, 1895, London.

Stobaeus (Johann) composed cho-

rales and other sacred and secular two princes. B. Feb. 13, 1815; retired works; sang bass; was chapelmaster to Elector of Brandenburg; pupil of Eccard. B. Graudenz, July 6, 1580; d.

Sept. 11, 1646, Königsberg.

Stock (Frederick A.) became conductor of the CHICAGO ORCHES-TRA on the death of Theodore Thomas whose assistant he had been, having graduated from the ranks of the viola players; composed songs, orchestral variations, and chamber music. Julich, Ger., 1872; add. Chicago.

Stock Exchange Orchestral and Choral Society gave subscription concerts in London from 1883, at which the works of native composers were favoured. The first conductor was George organ stop of closed pipes. Kitchin, an amateur. In 1897 Arthur W. Payne became conductor of the orchestra, and from 1898 the choir was conducted by Munro Davison.

Stockfagott. RACKETT.

Stockhausen (Margarete Schmuck) sang sop. in concerts and oratorios; pupil of Cartruffo, Paris. B. 1803, Gebweiler; m. Franz; d. Oct. 6, 1877. Franz composed; played harp. B. 1792; d. 1868. Julius sang bar. in opera and concerts, much admired for interpretations of Bach, Schubert, and Schumann; directed gart; taught Frankfort Conservatory; wrote a method, Eng. trans., 1907; pupil of his mother, MARGARETE SCHMUCK and of Garcia. B. July 22, 1826, Paris; d. Sept. 22, 1906.

Stodart (Robert) aided Backers in the invention of the "English" action for pianos, and opened a piano factory in London, 1776.

Stojowski (Sigismund) composed pianoforte and orchestral pieces; pupil of Paris Conservatory and Paderewski. B. Strelce, Poland, 1870.

Organ Pieces"; played organ; in boyhood chorister at St. Paul's, London. B. 1784; d. April 14, 1839, London.

Stoltz (Rosine) sang mez. sop., creating such rôles as "Agathe," "Desdemona," composed six songs, 1870; after 1850.

Stoltzer (Thomas) composed hymns, psalms, motets; was chapel-master to Louis, King of Hungary and Bohemia; publications dated chiefly between 1536 and 1544.

Stonante. It. Untuneful, Discordant, Stonard (William) composed anthems; played organ Oxford Cathe-

dral. D. 1630.

Stop. Pressure upon the strings of an instrument by the fingers, or a fret on a guitar; set of pipes in an organ of uniform quality; device for varying tone of harpsichord.

Stopped Diapason. Foundation

Stopper. Plug in the top of an organ pipe to close it.

Stopples. Plugs used in some of the flute ventages acommodating its scale to some particular mode.

Storace (Anna Selina) created Susanna in Mozart's "Nozze di Figaro," while at the Imperial Theatre, Vienna, and from 1781, when she appeared at Parma, until 1808, when she sang for the last time at Covent Garden, commanded exceptionally high salaries; pupil of her father, Stefano, a doublebass player, and later of Sacchini at Hamburg concerts; court singer, Stutt- the Venice Conservatory; debut in London at eight. B. 1766, London: m. John FISHER; d. Aug. 24, 1817, Dulwich. Stephen composed romantic operas, including the operetta "No Song no Supper"; played violin, debut at 12; pupil Conservatorio Onofrio, Naples. B. Jan. 4, 1763, London; brother of ANNA SELINA; d. Mar. 19, 1796.

Storto, Storta. It.Horn and SERPENT, were so-called because of their twisted shapes.

Strada del Po (Anna) sang sop. in Stokes (Charles) composed "Select London operas under Handel, 1729 to

1738.

Stradella (Alessandro) composed 148 works preserved at Modena, among which are six operas, including "II Trespolo," produced at Bologna, 1679, eight oratorios, many songs and known also as Victorine Noeb and Rose cantatas; was accredited with the com-Niva; made the notable record of position of "Pietà, Signore," which marrying in succession one baron and may have been by Rossi. The RomanStradella, based on Bonnet-Bourdelot's tale, are reproduced in the Flotow opera, but are no longer believed. B. Venice, Naples, or Rome, about 1645; d. about 1670 or 1678 or 1681.

Friedrich von Flotow's Stradella. three-act romantic opera was first performed February, 1837, at the Palais Royal Theatre, Paris, and expanded to grand opera, at Hamburg, Dec. 30, 1844. The English version to Bunn's book was first performed June 6, 1846, at Drury Lane, London. Stradella wins the love of Leonora, protege of a rich Venetian nobleman, Bassi, elopes with her to Rome, where they are married. Barbarino and Malvolio, in the hire of Bassi, plan to assassinate Stradella, but are so moved when they hear him sing that they falter in their Bassi urges them by the purpose. offer of more money to murder the musician, and the bravoes agree. But when they hear Stradella sing a hymn to the Virgin they throw themselves at his feet, confess their mission, and warn him against Bassi. Leonora enters, finds Bassi and the bravoes converted from their purpose, and the opera ends with a happy reconciliation, although, according to Bonnet-Bourdelot, Bassi had both lovers murdered at Genoa.

Stradivarius (Antonius) perfected the form of the violin, having learned the art of violin making from NICOLO AMATI, and made instruments from 1666 to 1737 which have never been surpassed. 540 violins, 12 violas, and 50 'cellos were extant in 1908, the best valued at \$10,000 or more, while a hundred more may still be authenticated. The earliest label on a genuine Strad. is said to be "Antonius Stradiuarius Cremonensis Alumnus Nicolai Amati, Faciebat Anno 1666," with a Maltese cross and the letters A. S. in a double circle. In 1667 he married Francesca Ferraboschi, widow of G. G. Capra, and in 1680 bought the house, No. 1 Plazza Roma, (where his best remained in possession of his family Scala, Milan. for 100 years, and was marked by an inscription set up by the municipality

tic tales which have grown up around of Cremona. It is assumed that he worked for Amati, seven or eight years prior to 1666, but aside from the register showing the births and deaths of his children, and his second marriage, 1699, to Antonia M. Zambelli, the only certain records of his life are the labels in his instruments. B. about 1644; d. Dec. 17, 1737, Cremona. See "Antonio Stradivari, his Life and Work," W. H., A. F. and A. Hill, London, 1902. Francesco and Omobono were the only sons of ANTONIUS to follow the violin-making craft, and both were sons of the first wife. Francesco was b. Feb. 1, 1671, Cremona; d. May 11, Omobono, b. Nov. 14, 1679, 1743. Cremona; d. June 8, 1742.

Strain. Theme which forms a part and is related to the whole composition. Formerly each portion of a composition, either rhythmical pauses or completed sentences, were divided by the double bar, and consequently the double bar marked the strain. This custom is still followed in writing chants and hymn tunes where the strain is still marked by the double

Strakosch (Maurice) managed the Apollo Theatre, Rome, with his brother MAX; was European agent for his sister-in-law, Adelina PATTI; managed artists and troupes successfully in Europe and America, and the Salle Lemberg, Moravia; m. Carlotta PATTI; d. Oct. 9, 1887. See his "Me-moires." Max was closely ated in business with his brother MAURICE, and usually acted as his American representative. D. Mar. 17, 1892. Maurice was manager of the Baltimore Music Hall, forming an excellent English Opera company, and on its financial failure allied himself with the Metropolitan management in New York, afterwards going into the real estate business in California. Son of MAX.

Straniera, La. Vincenzo Bellini's two-act opera, to book by Romani, was work was done), for about \$4200. This first performed Feb. 14, 1829, at La

> Strascicando. It. Dragging. Strascicato. It. Dragged.

Strascinando. It. CANDO.

Strascinando l'arco. It. Dragging the bow over the strings; binding the notes together.

Drag; slurring Strascino. It.movement and slightly diminishing the pace.

Strathspey. Scotch dance in duple time first danced about the beginning of the eighteenth century in Strathspey. The "SCOTCH SNAP" is one of the characteristics of this dance.

Straus (Ludwig) played violin and viola; concertmeister, Frankfort Theatre, 1860, the Museum concerts, and from 1864 to 1888 of Halle's orchestra, Manchester; solo violinist to Queen Victoria, and in earlier life successful in virtuoso tours; played quartet three years with Mayseder; pupil Vienna Conservatory. B. Mar. 28, 1835, Presburg; d. Oct. 23, 1899,

Cambridge, Eng.

Strauss (Johann) was the most notable composer and conductor of dance music of his generation, the father of "The Waltz King," and two other sons whose dance music has enlivened the whole world. His parents, who were innkeepers, with a laudable desire of advancing their son in life, had him apprenticed to a bookbinder. He had already learned to play violin, and soon ran away from the shop, but was found by a friend of the family, who obtained lessons for him from Polyschansky, on the violin, and Seyfried, theory. His first engagesuburban beer garden, the "Schwann," and thereafter at the "Sperl," where he continued six years. Appointed chapelmaster of the Bürger regiment, it became his duty to play at certain of the court balls, and his orchestra, now increased to 200, and his compositions, of which the "Tauberln," Op.1, and "Kettenbrücke," Op. 19, were the most famous, awakened an interest by Fledermaus," "Der ZIGEUNERno means confined to the Austrian BARON," the ballet "Aschenbrödel," capital. From 1833 he began a series and "Traumbilder" for orchestra. of tours which gradually extended In accordance with his father's wishes,

STRASCI- Queen Victoria's coronation, 1838, he gave 72 concerts and played at the most important balls in London. In 1844 he was specially honoured by the future Emperor Wilhelm I, who gave a military concert in his honour, and on his return to Vienna he was appointed conductor of the court balls. In 1840 he introduced the polka to Vienna, and thereafter devoted himself mainly to composing only waltzes, polkas, galops, and marches, of which he produced 60, and quadrilles, of which he composed 34. Breitkopf & Härtel published his complete works, including 246 pieces of dance music, and, in all, 150 waltzes, among which were: Taglioni-Walzer, Londoner Saison-Walzer, Die Berggeister Walzer, Rosenblätter-Walzer. Wiener Gemüths-Walzer, Myrthen Walzer, Tanz-Recepte Walzer, Cäcilien-Walzer, mit dem beliebten Tremolo; Dritte Walzer-Guirlande; Palm-Zweige Walzer: Amors-Pfeile Walzer: Elektrische Funken Walzer; Deutsche Lust, oder Donau-Lieder ohne Text, Walzer; Apollo-Walzer, Adelaiden-Walzer, Die Wettrenner Walzer; Die Debutanten Walzer; Egerien-Tänze; Die Tanzmeister Walzer; Stadt- und Landleben Walzer: Die Phantasten Walzer; Musik-Verein-Tänze, Döblinger Reunion-Walzer, Wiener Car-neval-Walzer, Erste Kettenbrücke-Walzer, Gesellschafts-Walzer, Wiener Launen-Walzer, Walzer (à la Paganini), Krapfen-Wald'l-Walzer, Trompeten-Walzer, Champagner-Walzer, Erinnerungs-Walzer, Fort nach einment was with LANNER, for whom he ander!-Walzer; Lustlager-Walzer. was assistant conductor until 1825, B. Mar. 4, 1804, Vienna; d. Sept. 25, then beginning his own concerts in a 1849, Vienna. Johann deserved his title of the "Waltz King" by composing nearly 400 waltzes, of which the most famous were "An der schönen blauen Donau" ("The Blue Danube"), Op. 314, "Man lebt nur einmal," "Wiener Blut," "Kunstlerleben," and "Tausend und eine Nacht." Besides his waltzes he composed a notable series of comic operas, including "Die throughout Europe, and in the year of he had been educated for a commercial career, but his mother, born reading and culture and possessed a Streim, an innkeeper's daughter, secretly caused him to be trained in music, and he had composed the "Erster Gedanke" waltz at six. At 19 he could resist his passion for music no longer, and made his debut as conductor, producing waltzes of his own and his father's. On the death of his father he combined the two orchestras, and made a series of tours, was made court conductor of balls at Vienna, 1863, and produced his first operetta, "Indigo und die vierzig Räuber," 1871, Theater an der Wien. Other operettas to be noted: "Der Karneval in Rom," "Cagliostro," "Prinz Methusalem,"
"Blindekuh," "Das Spitzentuch der Königin," "Die lustige Krieg," "Eine Nacht in Venedig," "Simplicius," "Ritter Pasman," "Furstin Ninetta," "Jabuka," "Waldmeister," "Die Göttin von Vernunft." B. Oct. 25, 1825, Vienna; son of JOHANN; m. the singer "Jetty" Treffz, 1862, and after her death the singer Angelica Dietrich, 1878; d. June 3, 1899, Vienna. Joseph composed 283 popular waltzes; conducted his own band, but was of feeble constitution, and being maltreated by Russian officers in Warsaw for whom he had refused to play, was fatally injured. B. Vienna, Aug. 22, 1827; brother of the Waltz King; d. July 22, 1870, Warsaw. Eduard comder Musikfreunde. B. Feb. 14, 1835; add. Vienna.

series of symphonic poems notable for

degree of skill in advertising surpassing that of the whole Wagner family. Son of Franz Strauss, first horn player in the royal orchestra at Munich, he is said to have composed a polka, and to have played the piano at four. Pupil of his father, and of F. W. Meyer, several of his choral works were sung while he was a student in the Gymnasium, and before he was 17, three of his songs and his string quartet in A had been performed in public. In 1884, a year after he completed his university course, Theodore Thomas performed his symphony in F minor, Op. 12, in New York, and thereafter his works were known in the United States as quickly as in Europe. In 1885 he was made chapelmaster at Meiningen in succession to von Bülow, who had produced his suite for 13 wind instruments there with great success. He soon resigned this post to travel, and in the fall was made assistant conductor at Munich under Levi, and four years later became assistant to Lassen at Weimar. In 1892 he visited Greece and Egypt to recover his health, which had been impaired by overwork, bringing back "Guntram," his first opera, which was produced at Weimar, May 12, 1894, and the following year married Pauline de Ahna, a beautiful young singer who posed more than 200 pieces of dance had created "Freihilde," the principal music; became conductor of court rôle in his opera, and thereafter proved balls in St. Petersburg, 1870; toured the best interpreter of his songs. His Europe repeatedly at the head of his "Feuersnot" was produced with sucorchestra; visiting America, cess at Dresden, Nov., 1901. His re-1901-2, for which occasion he bor- markable skill as a conductor made rowed his brother's title of "Waltz him a welcome visitor in all music King"; played in Vienna at the Volks- centres. He was appointed court garden during the summer, and in the chapelmaster in Munich and in Berwinter in the hall of the Gesellschaft lin, and often conducted the first performances of his own works in other cities, notably of his "Sinfonia Do-Strauss (Richard) composed a mestica," while in New York, 1905-6, and "Salome" in Paris, 1908, and bizarre construction and eccentricity still earlier the "Aus Italien" symof subject and orchestration, songs, phonic fantasia (in which he incorpomany of which were admirable; the rated a song by Denza, mistaking it opera SALOME, which placed him at for a folk song) in London. During his the head of the Decadent school of mu- American tour, when he was accomsicians; became one of the best of re- panied by Mme. Strauss de Ahna as cent conductors; was a man of wide soloist, he conducted a large orchestra

under the best auspices in the principal cities, but signalized his departure by giving concerts in a big New York shop for a handsome fee. In Paris, where the production of "Salome" was said to have been a poor one, he was soon on the best terms with the officials, and on his departure received the cross of the Legion of Honor. Most of his symphonic poems, such as "Also Sprach Zarathustra" (after "Nietzsche"), the grotesque orchestral rondo "Till Eulenspiegel's lustige Streiche" and "Ein Heldenleben," are accompanied by elaborate "programmatical notes." In the exquisite piano accompaniment of "Enoch Arden" the music is skilfully subdued so as not to strain the voice of the reader, while in "Don Quixote" he found it necessary to invent an especial mechanism for the wind effect. Perfectly familiar with classic form, he seemed always striving for new and startling effects, and although capable of writing melody, carried his ideas of realism to such extremes that only the devoted few who proved their superior intelligence by being always able to understand him were able to understand him at all. The full list of his works includes: Festival March for orchestra, Op. 1; String quartet in A, Op. 2; five pieces for solo piano, Op. 3; piano sonata in B minor, Op. 5; sonata for piano and 'cello, Op. 6; Serenade for wind instruments, Op. 7; violin concerto, Op. 8; Stimmungsbilder for piano, Op. 9; eight songs, Op. 10; concerto for French horn, Op. 11; symphony in F minor, Op. 12; quartet for piano and strings, Op. 13; Wanderers' Sturmlied, 6-part choir with orchestra, Op. 14; five songs, Op. 15; symphonic fantasia "Aus Italien," Op. 16; six songs, Op. 17; sonata for violin and piano, E flat, Op. 18; "Lotosblätter" songs, Op. 19; the tone poem for orchestra, Don Juan, Op. 20; "Schlichte Weisen" songs, Op. 21; "Müdchenblumen" songs, Op. 22; tone poem for orchestra "Macbeth," Op. 23; the tone poem for orchestra, "Tod und Verklärung," Op. 24; the three-act opera "Guntram," Op. 25; two songs, Op. 26; four songs, Op. 27;

the tone poem for orchestra "Till Eulenspiegel," Op. 28; three songs, Op. 29; the tone poem for orchestra "Also Sprach Zarathustra," Op. 30; four songs, Op. 31; five songs, Op. 32; four songs with orchestra, Op. 33; two 16-part anthems, Op. 34; the fantastic variations for orchestra Quixote," Op. 35; four songs, Op. 36; six songs, Op. 37; "Enoch Arden" (piano music to accompany recitation of the poem), Op. 38; five songs, Op. 39; the tone poem for orchestra "Ein Heldenleben," Op. 40; five songs, Op. 41; two choruses for men, Op. 42; three songs, Op. 43; two "Grossere Gesänge "for deep voices with orchestra, Op. 44; three choruses for men. Op. 45; five songs, Op. 46; five songs, Op. 47; five songs, Op. 48; eight songs, Op. 49; the one-act opera "Feuers-not," Op. 50; "Das Thal," for bass and orchestra, Op. 51; "Taillefer." choral ballad with soli and orchestra, Op. 52; "Sinfonia Domestica," Op. 53; the one-act opera "Salomé," Op. 54; a burlesk for piano and orchestra, a "soldatenlied" for male choir, and the opera "Elektra" (1908), without opus numbers. B. June 11, 1864, Munich; add. Berlin. See biography, Dr. Arthur Seidl, Prague.

Stravagante. It. Capricious, extravagant.

Stravaganza. It.Fancy, extravagance.

Street (G. Ernest) composed the ballet "Scaramouche" (with Messager), 1891; the one-act opera "Fides," Paris Opera Comique, 1894; "Mignonette," 1896; wrote music criticism, "L'Eclair," Paris; pupil Bizet and Damcke. B. 1854, Vienna; add. Paris.

Street (Josiah) published "A booke containing great variety of Anthems,"

London, 1746.

Streicher (Johann Andreas) made pianos in partnership with his wife, Nannette STEIN.

Streichinstrument. Ger. String instrument.

Streichquartett. Ger. STRING QUARTET.

Streichzither. Ger. Zither played with a bow.

Strene. BREVE, so-called by Marbecke; note stretched or strained for purposes of recitation; note bounded by two lines.

Streng. Ger. Severe, strictly rigid. Strepito. It. Noise.

Strepitosamente. It. Noisily.

Strepitoso. It. Noisy, impetuous. Stretta. It. CODA; taken in faster time than the movements preceding it. The end of Haydn's "The Heavens are

telling," is a stretta. Stretto. It. "Contracted," as in a FUGUE, the bringing closely together

of the subject and its answer.

Striking-reed. Percussion REED. Strinasacchi (Regina) played violin; was an especial favourite in Vienna, where Mozart composed a sonata for her; pupil Venice Conservatorio della Pietà. B. 1764, near Mantua; m. J. C. Schlick, the 'cellist; d. 1823.

String. The general name in music for every vibrating cord used in the trumpet. production of tone, whether a drawn cast steel wire for use in the piano, the spun silk sometimes used for violins and guitars, or the entrails of sheep familiarly known as "catgut." To secure a deep tone without too much bulk it is customary to bind the G string of the violin, two lower strings of viola and 'cello, and three strings of the guitar with a wrapping of silver or other white metal. The highest string of many instruments is called the chanterelle. The Italians are reputed to be the best makers of strings for instruments of the violin and guitar families. The tension of a set of strings for violin has ranged, according to the standard of PITCH, from 63 to 90 pounds. The tension of a modern grand piano is upwards of sixteen tons.

Stringendo. It. Pressing, hastening on the time.

String-gauge. Instrument consisting of a disc or an oblong piece of metal with a graduated slit and engraved table, for measuring the thickness of strings for violins and other string instruments.

oped by Haydn, Mozart, and Bee- den; pupil of his father DELPHIN.

thoven, becoming the highest and most important class of chamber music. They are scored for first and second violin, viola, and 'cello. Reinforced by a doublebass, a QUINTET is formed, and with the further addition of a third violin, a SEXTET. Combinations of the stringed instruments in an orchestra are commonly referred to collectively as "the strings."

Strisciando. It. "Creeping," slurring from one note to another.

Strofa. It. STROPHE.

Strogers (Nicholas) composed services; played organ; England, 17th century.

Strohfiedel. Ger. Ligneum Psalte-

rium or XYLOPHONE.

Strohmeyer (Carl) sang bass at the court of Weimar; range D to g.' B. 1780, Stollberg; d. Nov. 11, 1845, Weimar.

Strombettare. It. To sound a

Strombettiere. It. Trumpet-player. Stromentato. It.Instrumented, scored for an orchestra.

Stromento. It. Instrument.

Strong (G. Templeton) composed the symphony "In dem Bergen," the symphonic poem "Undine"; choral works with orchestra and piano music; pupil Leipsic Conservatory. B. New York, May 26, 1856; add. Vevay, Switzerland.

Gr. "A turning"; as Strophe. the turning of the Greek chorus toward a particular part of the orchestra, when dancing. Antistrophe was their returning. Hence verses for alternate singers or choirs.

Stroud (Charles) composed the anthem, "Hear my prayer, O God"; played organ Whitehall Chapel; in boyhood, chorister Eng. Chapel Royal. B. 1705; d. April 26, 1726.

Strungk (Delphin) composed organ music; played organ at St. Mar-B. 1601, tinskirche. Brunswick. Brunswick; d. 1694, Brunswick. Nicholas Adam composed "Alceste" and many other operas to German text; founded the opera house at Leip-String Quartet. Quartets for sic, 1692; played violin; in early life strings in Sonata FORM were devel-court musician at Hanover and DresDresden.

Stubenorgel. Ger. Chamber organ. Stuck. Ger. Piece, composition. Study. Exercise of technique for a

musical instrument or the voice.

Stufe. Ger. Step, a degree, as der Tonleiter, a degree of the scale.

Stürmisch. Ger. Furiously, bois-

terously.

Style. Characteristic manner, as a composer's style; national convention, as German style; form of construction, as chromatic or fugal style.

Suabe. Flute. Organ flute stop. Suave. It. Pleasant, agreeable. Sauvemente. Suavità, con. It.

Sweetly and with delicacy. Sub-bass—Sub-Bourdon. ORGAN

pedal register of 32-foot pitch.

Sub-chanter. Succentor.

Subdiapente, Subdominant. Fourth above or fifth below the key note.

Subitamente, Subito. It. Quickly,

without pause.

Subject. Theme or principal musical phrase in a composition in any FORM, whether sonata, RONDO, or

FUGUE.

Subsidized Theatres are those which are supported in part by grants of money from a government, a system generally prevalent except in English speaking countries. Nearly every nation in Europe possesses a ministry of fine arts, sometimes in combination with the department devoted to education, but more often separate. In either case this branch of the government assumes a general supervision of all the arts, and occupies a position of no less dignity and importance than a British Board of Trade or an American Department of Agriculture. Nor is such a ministry without commercial value, since those countries which place music, the theatre, painting, and sculpture on a purely commercial basis, are compelled to pay tribute in cash to the others, whether republican or monarchical, which profess a paternal interest in such matters. Art is a re-

B. 1640, Celle; d. Sept. 23, 1700, France presents the most perfect organization in the world for the encouragement, diffusion, and maintainance of art; yet from the beginning it has been the princes, whether secular or religious, who have been its best patrons, and to Louis XIV and to Napoleon France owes her pre-eminence. To the Bourbon the world is indebted alike for the House of Molière and the Opéra, and to the Corsican for that splendid Conservatoire which has preserved the classic traditions, trained the interpretative artists. and helped the men who have lent their creative genius to both institutions. But the subsidized theatre is not dependent upon central government alone. There is hardly a city in Europe of more than 25,000 inhabitants which does not possess its municipal theatre, which does not have its season of lyric drama, and its municipal concerts, all at a price within the means of the general public, and all serving as training schools for singers, instrumentalists, conductors, and composers. Thus La Scala, the home of lyric drama in Milan, is owned and largely governed by the municipality, and has an assured income of \$60,000 per annum in subsidies. The Opera and Opera Comique, and since 1908 the Gaité Theatre in Paris, are under government control. In the Gaite, the experiment was made of giving the theatre rent free to the Isola Freres, and compelling the Opera and Opera Comique to lend scenery artists and chorus when needed, on condition that performances be given at popular prices. The highest seats were sold at 80 cents, the cheapest at 10 cents, and there were 500 10-cent seats at each performance. The repertoire included "ROBERT LE DIABLE," "FAVOR-ITA," "MIGNON," "TRAVIATA," "TROVATORE," "CAVALLERIA RUSTICANA," etc. Besides a government subsidy, divided between the OPERA and OPERA COMIQUE, of which the Opéra alone received \$160,-000 yearly, the Broussan and Messager public since the collective judgment of management of the Opera had a guara people is final, and one from which antee fund of about \$250,000 raised by no artist can appeal; and republican subscription. A complete performance

of the "Ring of the Nibelungs," and a supplementary season devoted to Russian operas thus became possible during the first season of the new management. The court opera in Vienna has always been practically supported by the reigning family, while the minor theatres have also participated in a distribution of government funds. In Berlin, where the Kaiser is manifesting a greater interest in music than any of the Hohenzollerns since the reign of FREDERICK THE GREAT, the opera houses, the principal institutions of learning for music and the other fine arts, have been always supported mainly by the government, and plans were being perfected in 1908 for erection of a People's Opera House at a cost of \$4,000,000, half to be paid by the municipality of Berlin, and half by parliament, the municipality to then become a partner in the ownership of the present opera The best seats in the new house. theatre will be 871/2 cents, and the cheapest, 12½ cents. It was in Berlin that Geraldine Farrar found the opportunity to develop as an opera singer which was denied her America, and it was in Berlin that half a dozen young artists developed, during the existence of the Henry W. Savage English opera company, and took refuge, when it disbanded; while his prima donna, Gertrude Rennyson, joined the forces of the Vienna opera, where Edith Walker had her first chance. Mary Garden was one of the many English speaking artists formed at the Paris Opéra Comique. Leipsic Theatre, as well as the Conservatory, are under royal patronage; the Dresden Opera, like that of Munich, is chiefly supported by the court, while from Barcelona to Hamburg, and from Bordeaux to Moscow, the subsidized or municipal theatre is a flourishing institution. Turning to London and New York, with three notable exceptions, the Carl Rosa company in London, the Savage company, now disbanded, and the Manhattan Opera House, opera has been possible only by a system of subsidies, the differ-

ance or guarantee by government, an Opera Syndicate, composed of wealthy Englishmen, provides the funds with which to meet deficits at Covent Garden, London; while the Metropolitan Realty Company in New York not only owns the opera house, but guarantees the company of which the impresarii are the heads. The New Theatre, which was being erected in New York, 1908, and at which it was proposed to give opéra comique, was based on the same system. But the system of private guarantors cannot be said, in view of the experience of the whole world, to be a success. The history of opera in the larger music centres of Europe is practically continuous. In London, it is a record of fabulous prices to singers of foreign training, of repeated financial failures, and of music drama in every language except the only one spoken by the masses of the population. Needless to say, the native composers have been obliged to devote their attention to works for which they might hope to obtain a hearing. Ethel Smyth composed to German libretti; Balfe drew on Paris for the support he could not secure at home; the works of Wallace have been permanently shelved; and the only English operas known to-day are the comic operas of Sullivan, and the so-called musical comedies, which, as a class, take their place in art half-way between the ballad opera and the coon song. Under the Opera Syndicate, Covent Garden has been able to hold its own and that is all. In New York every impresario, until the administrations of Maurice Grau and H. von Conried, became bankrupt, or gave up in despair. Under Conried the receipts at the Metropolitan mounted to \$1,200,000 per annum, and he is said to have cleared \$27,000 on his first performance of "Parsifal," but in 1908 there were no prospects of opera in the vernacular beyond the promise held out by Gatti-Casazza to produce "The Pipe of Desire," by Frederick S. Converse. The first American opera, now extant, was composed by Francis Hopkinson, Philadelphia, 1767, to book by Andrew ence being, that, instead of an allow- Barton. It bore the ominous title the fate of American composers for the next century and a half. William H. Fry, critic of the New York Tribune, composed "Leonora" "Notre Dame de Paris," 1863. Walter Damrosch produced his own "Scarlet Letter," while at the head of his own company; but while serious operas have been composed by two-score Americans, not one has obtained an adequate production with the exception of the "Scarlet Letter." Polyglot grand opera, polyglot to the extent of several languages being heard in a single performance, has been the rule; and only Sousa, Herbert, and De Koven have produced acceptable comic operas. It would seem, therefore, that while the subsidy or paternal system has resulted in the production of all of the world's masterpieces of serious opera, the commercial system, with its expensive stars, inattention to ensemble, and frequent bankruptcies, despite the promises of private guarantors, has blighted the genius or the ambition of English speaking composers.

Submediant. Sixth note of the scale.
Suboctave. Coupler which pulls
down the keys of the organ an octave
below those which are struck.

Subprincipal. Organ stop of open pipes, 32-foot pitch on the pedals, and 16 on the manuals.

Subsemifusa. L. Demisemiquaver or 32d note.

Subsemitone. LEADING NOTE. Subsemitonium Modi. L. LEAD-ING NOTE.

Subtonic, LEADING NOTE.

Succentor. Sub-chanter or deputy of the precentor in cathedral choirs.

Such (Henry) played violin; taught Guildhall School of Music from 1898; pupil of Joachim. B. Mar. 31, 1872, London; add. London. Percy Frederick played 'cello, assisting in Joachim quartette; pupil of the Berlin Hochschule; brother of HENRY. B. June 27, 1878, London; add. London.

Sucher (Josef) conducted opera in Hauptmann, Plaidy, Rietz, and Rich-Vienna, and Leipsic, and Berlin. Rosa ter. His first composition, "O Israel," Hasselbeck sang sop. in opera, not-ably as Elsa, Isolde, Euryanthe, (Novello), and his "Lalla Rookh" Brünnhilde and Sieglinde, Berlin, Lon-overture was composed at 18, but the

"The Disappointment," foreshadowing don and New York, and as Eva and the fate of American composers for Kundry at Bayreuth. B. Velburg, the next century and a half. William Feb. 23, 1849; m. Josef; retired, 1903, H. Fry, critic of the New York Triagrand "Leonore" and Sudden Modulation. Abrust

Sudden Modulation. Abrupt MODULATION.

Sudds (William) composed the cantata "Star of Bethlehem," overtures, dances, church music; wrote textbooks; taught; bandmaster during Civil War, and then pupil Boston Conservatory. B. Mar. 5, 1843; settled with his parents at Gouverneur, N. Y., at 7; add. Gouverneur.

Sufflöte or Sifflöte, Whistle FLUTE. Suite. Fr. Series of movements in music. Name of collections of dance tunes differing in character but similar in key; the Suite afterwards evolved the SONATA, the latter developing into a composition of definite FORM and arrangement.

Suivez. Fr. ⁷⁴ Follow." Direction to the accompanist to accommodate the accompaniment to the soloist.

Sujet. Fr. SUBJECT, phrase, theme.

Suk (Josef) played violin BOHE-MIAN QUARTETTE.

Sul, Sull, Sulla. It. "Upon, by." Sullivan (Dr. Sir Arthur Seymour) composed much excellent music in all forms, most of which has been overshadowed by the extraordinary success of "H. M. S. Pinafore," "The Mikado," etc., comic operas to books by W. S. Gilbert. Son of an Irish bandmaster and clarinetist, like many other eminent British musicians, Sullivan received his early training as a chorister in the Eng. Chapel Royal, where Rev. Thomas Helmore was Master of the Children when he entered, 1854. He was the first to win the Mendelssohn Scholarship at the Royal Academy of Music, 1856, but continued at the Chapel Royal until his voice broke; and the following year, or in 1858, entered the Leipsic Conservatory, where he remained until 1861, studying with Moscheles, Hauptmann, Plaidy, Rietz, and Richter. His first composition, "O Israel," a sacred song, was published at 13 (Novello), and his "Lalla Rookh"

music to "The Tempest," which he Hood. His next work, "The Emerald produced in London on his return Isle," was left unfinished at his death from Leipsic, was his first notable and completed by EDWARD GER-success. In 1864, his cantata "Kenil- MAN. "Ivanhoe," his only attempt worth" was sung at the Birmingham Festival, and in the same year his ballet music "L'Ile enchantée," was performed at Covent Garden. $_{
m His}$ first opera, "The Sapphire Necklace" to a poor libretto by Chorley was not performed; but his symphony in E, an "In Memoriam" overture on the death of his father, the overture "Marmion," and the oratorio "The Prodigal Son" were all produced before the close of 1869, the last-named work at the Worcester Festival. "Cox and Box," to book adapted by Burnand was produced in 1867, and followed by "The Contrabandista"; but his first real success as a dramatic composer began with his association with Gilbert, with whom he produced "Thespis," 1871, "Trial by Jury," 1875, and in 1887, "The Sorcerer," which ran at the London Opera Comique 175 nights. "Pinafore," produced May 25, 1878, was performed 700 times at the same house, was pirated in London, and played by several companies simultaneously in the United States. This extraordinary success resulted in the composition of "Pirates of Penzance," 1880; "Patience," 1881; "Iolanthe," 1882; "The Mikado," 1885; "Ruddigore," 1887; "Yeomen of the Guard," 1888, and "The Gondoliers," 1889; those of later date than 1881 being produced at the Savoy, built expressly for the Gilbert and Sullivan productions, and managed by D'Oyly Carte. The libretti for these works are unequalled in English, and unsurpassed in any language. Then came the disagreement between composer and librettist, and Sullivan's next work, "Haddon Hall," was to book by Grundy. The following year the differences had been forgotten, and "Utopia Limited" was composed to Gilbert's book. "The Grand Duke" was produced, 1896, but again the composer and librettist parted. Sullivan's "The Beauty Stone," was composed to book by Carr and Pinero, and "The Rose of Persia," to book by

at grand opera, although given a most careful production in 1891, proved a complete failure. Of his many songs "The Lost Chord" has proved most popular. His oratorios included "The Light of the World" to biblical text of his own compilation, Leeds, 1873; "The Martyr of Antioch," Leeds, 1880; and "The Golden Legend" to book by Bennett adapted from Longfellow, Leeds, the best of them all. Besides many hymns, of which "Onward, Christian Soldiers" is the best known, he composed 13 anthems, six sacred part-songs. Other works to be noted: incidental music to "The Merchant of Venice," "The Merry Wives of Windsor," "Henry VIII," "Macbeth," "The Foresters," the ballet "Victoria and Merrie England," a "Festival Te Deum," "Overture di Ballo," and the cantata "On Shore and Sea." Sullivan was knighted in 1883, was chevalier of the Legion of Honor, and of the Order of Saxe Coburg and Gotha; Mus. Dr. of both Oxford and Cambridge, and organist to the Mason Grand Lodge; Principal of the National Training School, 1876-81, and a useful member of many institutions. B. May 13, 1842, London; d. Nov. 22, 1900, London.

Sultana. Violin with strings of wire in pairs, like the cither or cittern. Sulzer (Salomon) published "Schir Zion," 1838, a fine collection of synagogue music; was cantor of the new synagogue, Vienna. B. Mar. 30, 1804, Vorarlberg; d. Jan. 18, 1890, Vienna.

Summation Tones. ACOUSTICS teaches that combination of two tones produces also a tone whose vibrations equal the sum of those of the primary tones.

Sunderland (Susan Sykes) sang sop. in English oratorios and concerts; called "the Yorkshire Queen of Song." B. April 30, 1819, Brighouse; d. May 7, 1906.

Suo Loco. It. In its own place on the register as written.

Suonata. SONATA.

Super. L. Above, over as dominant, note next above the dominant.

Superfluous Intervals. INTER-VALS a semitone greater than major or perfect.

Superius. L. The upper part in a composition, so called by the writers

of the 16th century.

Superoctave. Organ stop tuned two octaves above the diapasons; coupler pulling down keys an octave above those struck.

Supersus. Term formerly applied

to high treble parts.

Supertonique. Fr. Supertonic or

tone above the tonic. Suppe, von (Franz) composed the operas "Fatinitza," "Boccaccio," "Pique Dame," "Die Afrikareise," and in all 165 farces, and singspiele, a "Missa Dalmatica," and the Requiem "L'estremo Giudizio." His family was of Belgian descent, though long domiciled at Cremona, and his full name was Francesco Ezechiele Ermenegildo, Cavaliere Suppé Demelli. At 13 he produced a Mass sung in Zara, but despite his fondness for music, his father placed him at the University of Padua to qualify for a medical career. Shortly afterwards the father died, his mother settled in Vienna, and there Suppé joined her. He had received lessons from Cigali and Ferrari in Padua, and these, supplemented by instruction from Seyfried, in Vienna, enabled him to conduct at the Josephstadt Theatre. He obtained no salary, but soon secured engagements that did pay, and in 1865 settled at the Leopoldstadt Theatre, where he practiced at patching up pasticcios and conducting. "Das Mädchen vom Lande," was his first big success, 1847, then came the very popular ephemeral pieces which included parodies on "Tannhäuser," "Dinorah," his "Dichter und Bauer," "Paragraph 3" and "Franz Schubert." B. April 18, 1820, Spalato; d. May 21, 1895.

Supplichevole, Supplication manner.

Supposed Ress A base note form

Supposed Bass. A bass note forming one of the inversions of a chord as compared with the real bass note or

generator.

Sur. Fr. "Over, upon, on."

Surette (Thomas Whitney) composed the two-act operetta "Priscilla"; wrote and lectured on music; played organ; pupil of Arthur Foote and J. H. Paine, graduated from Harvard, 1891. B. Sept. 7, 1862, Concord, Mass.; add. New York.

Susanna. George Frederick Handel's oratorio was begun July 11, 1748, completed Aug. 24 of that year, and

first performed 1749.

Susato (Tylman) published more than 50 vols. of music in Antwerp, 1543-61, most of them containing one or more of his own works, for before turning music publisher he had been town musician. B. Cologne about 1500; d. about 1564.

Suspended Cadence. Interrupted

CADENCE.

Suspension. Sustaining or holding a note in any chord into a subsequent chord in which it produces discord, thus requiring resolution. The fourth, sixth, seventh, and ninth are the intervals most commonly used for suspensions, which may be double or triple as two or three notes are suspended.

Süss. Ger. Sweet.

Süssmayer (Franz Xaver) composed the opera "Moses," Vienna, May 4, 1792, "Der Retter in Gefahr," a patriotic cantata; masses and much dramatic music produced while he was chapelmaster of the Kärnthnerthor Theatre; was the intimate friend of Mozart, for whom he completed the Requiem, obtaining final instructions at Mozart's deathbed; pupil of Mozart and Salieri. B. 1766, Steyer, Austria; d. Sept. 16, 1803, Vienna.

Sussurando, Sussurante. It. Mur-

muring, whispering.

Sustained Note. Prolonged notes partaking of the character of a pedal-point because of their immunity from ordinary harmonic rules, but which really cannot be called pedal-points as they occur in the middle or upper part.

Svegliato. It. Lively, brisk. Svelto. It. Easy, free, quick.

Svendsen (Johan Severin) composed symphony in D, symphony in B flat, overture to the play "Sigurd Slembe," string quintet in C; con-Copenhagen. Son of a bandmaster, he in Vienna composed of the nobility, Reinecke, and was awarded the hon- B. 1734; d. Mar. 29, 1803, Vienna. orary gold medal on his departure. ings, played for a time in Musard's in opera. B. 1680, Ireland; d. 1754, orchestra, Paris. In 1870 his sym- London. phony was performed at the Gewandhaus, Leipsic, and the following year ballet to plot by Nourrit was first perhe visited America, taking a bride formed Mar. 2, 1832, at the Paris home with him to Leipsic. There he Opera, with Taglioni in the name part. conducted the Euterpe Society for a year, and then settled in Christiania, where he conducted and taught until his appointment in Denmark, making occasional concert tours of Europe. Other works to be noted "Funeral March," for Charles XV, four rhapsodies Norvègienne, Coronation March for Osear II, overture to Romeo and Juliet, octet for strings, A minor; concerto for violin in A, romance in G for violin and orchestra. B. Christiania, Sept. 30, 1840; add. Copenhagen.

Svendsen (Oluf) played flute; taught, Royal Academy of Music, London; pupil of Nils PETERSEN. B. April 19, 1832, Christiania; d.

May 15, 1888, London.

Sweelinck (Jan Pieterzoon) composed "Cantiones Sacræ," Psalms, "Rimes Françoises et Italiennes," organ music, and for clavier; was the foremost of early Dutch organists, the greatest of teachers for that instrument, and by reason of this fact, playing, which culminated in Bach. Pupil of his father, who had preceded of more elaborate structure. him as organist of the Old Church, Amsterdam; d. Oct. 16, 1621.

Swell.

for increasing the tone.

Swieten, van (Baron Gottfried) ducted Christiania Musical Associa- composed six symphonies; helped tion, and from 1883 at the court of found a "Musikalische Gesellschaft" picked up a smattering of many in- which was a pioneer for the Gesellstruments in childhood, and, after schaft der Musikfreunde; was notable wandering over Germany, entered the as a patron of music, ambassador to Leipsic Conservatory as a pupil of Frederick the Great and President of Hauptmann, David, Richter and the Austrian Educational Commission.

Swiney (Owen) managed London Then he resumed his wander- theatres 1707, but bankrupted himself

Sylphide. Schneitzhöffer's two-act

Sylvia. Leo Delibes two-act ballet pantomime to plot by Barbier, was first performed June 14, 1876, at the

Paris Opéra.

Symphonic Poem is a misnomer for the compositions requiring orchestras of symphonic proportions, but which depart from symphonic FORM, which began with the important works characterized by Franz Liszt as Symphonische Dichtungen, and for which the French have adopted the equivalent Poèmes Symphoniques. The socalled symphonic poems of Liszt are noble works, but descriptive and irregular rather than thematic in development, and the later composers of symphonic poems have departed still further from the traditions of the symphony, so that the term has become meaningless.

Symphonion. Combination of the pianoforte and harmonium, invented

by Kauffman of Dresden.

Symphony. Composition differing in FORM from the sonata in being for founder of the German school of organ full orchestra instead of for one or two instruments, and thus permitting are usually four movements, the first Amsterdam; died in 1573. Sweelinck and sometimes the last in true sonata may have studied for a time in Venice FORM, and commonly arranged as folwith Zarlino and Gabrieli. Breitkopf lows: allegro, largo or adagio or & Härtel published his complete works, andante, scherzo or minuet and trio, 1901, edited by Max Seiffert. B. 1562, allegro. Sometimes the minuet or scherzo precedes the slow movement. ORGAN pedal mechanism The general form of the symphony was fixed by Haydn, and, like the string quartet, developed by Mozart cess in the principal cities of Europe. and Beethoven, the last-named master but is chiefly remembered for her areven adding a chorale to his Ninth and last symphony. Formerly the overtures to operas and oratorios, and the preludes, interludes and postludes for vocal works generally were called symphonies.

Symposiac. Cheerful, bright compositions such as glees and catches.

Sympson. SIMPSON.

Synaphe. Gr. Conjunction of two tetrachords in GREEK MUSIC.

Synaulia. Gr.Concert of flute players, playing alternately.

Syncopatio. L. SYNCOPATION. Syncopation is the suspension or alteration of rhythm by pushing the accent to that part of the bar not usually accented, an effect often employed to advantage by Beethoven and other great masters, and abused in American ragtime" or cheap music for cheaper ballads.

Syncopiren. Ger. SYNCOPATION. Syren or Siren. Instrument for measuring the vibrations of sound invented by Cagniard de la Tour and improved by Helmholtz. See Tyndall's "Lectures on Sound."

Syrinx. PAN PIPES.

Syrmen or Sirmen (Maddelena Lombardini) composed many works for violin and was in early life a most successful virtuoso on that instrument, which she later abandoned for opera, but failed to distinguish herself as a singer; pupil of Tartini and of the Venice Conservatorio dei Mendicanti. B. about 1735, Venice; m. Ludovico Syrmen, a violinist; d. after 1785.

Szopelka. Russ.Oboe fifteen inches in length, of elder wood, having a brass mouthpiece and eight large and seven small finger holes. Popular in Southern Russia and Western representative of the Eastern ZURNA.

Szumowska (Antoinette) played piano in tours of Europe and America with great success; pupil of Strobel and Michalowski, Warsaw, and of Paderewski, Paris. B. Feb. 22, 1868, Lublin, Poland; m. JOSEF ADAM-OWSKI, add. Boston.

24 mazourkas; played piano with suc- two sticks.

dent love affair with Goethe; pupil of John Field in Moscow. B. about 1790: d. 1831, St. Petersburg.

Abbreviation for TASTO, TENOR, TUTTI.

Ta, Te, Tee, To. Gr. Used by the Greeks for purposes of solmisation.

Taballo. It. Kettle-DRUM. Tabarde or Tabarte. Old Eng.

TABOR.

Tabl. Egyptian DRUM made of a hollowed block of wood or of earthenware, with a skin stretched over one end.

Tablature. Obsolete form of musical NOTATION, applied with certain modifications to various instruments. Lute Tablature was written on a staff of six lines, each of which represented a string of the instrument, and in Italy the notes to be stopped were indicated by numbers, and in England, France, and Germany by letters. Time value was shown by stems with tails not unlike those used in modern notation. In German or Organ Tablature, used for all keyboard instruments, the melody was written on the staff, and vertical rows of letters underneath showed the accompaniment. Tablature still exists for Zither music, was well adapted to the instruments for which it was originally devised, but by reason of its very adaptability to so many instruments, could never be of practical use as applied to all instruments when brought together in concerted music. The bar, the tails of notes, and the vertical character of the modern score are all derived from Tablature.

Tabl el Musahhir. Drum used during the Ramadan by the Egyptian criers, accompanying the religious and congratulatory sentences uttered before the houses of the rich. Sometimes called the Baz, and also employed by the Dervishes in their religious dances.

Tabl Shamee. Egyptian drum sus-Szymanowska (Marie) composed pended from the neck and beaten with

Table d'Harmonie. Fr. Table or Savorini sang in opera. diagram of chords; sounding board. Forli; m. GIOVANNI.

Table d'Instrument. Fr. Belly of instruments of the violin or guitar MUSIC.

type.

Music. Table issued in this form during the 17th Reber, composition. B. Sept. 16, 1844, Century. Bordeaux; d. Paris, Nov. 22, 1908.

Biblical instrument differ-Tabor. English tabor was, suspended from company the MORRIS DANCE.

Taboret, Tabouret,

TABOR.

pen name Thoinot ARBEAU.

TABOR, TAMBOURINE. Tabret. Tacchinardi (Nicolo) sang ten. in opera with great success, notably in the name part of "Don Giovanni" (transposed to ten.), although hideously ugly and humpbacked, debut 1804, Leghorn, retired after 1831 and taught in Florence; in early life violinist. B. 1772, Florence; d. 1859, Florence. Fanny, pupil of her father NICOLO, became a famous artist as PERSIANI. Elisa, second daughter of NICOLO was a noted pianist.

Tace, Taciasi. It. TACET.

Tacet. L. "Be silent." Silencing one instrument that another may be more clearly heard as C. B. tacet, silencing the CONTRABASSO that Naples. B. Sept. 14, 1810. the 'cello only may play the bass.

Tact. Ger. TAKT.

Stroke of the hand Tactus. L. or bâton in beating time, in mediæval music called MAJOR when the time consisted of a BREVE in a bar and MINOR when it was a SEMIBREVE.

"Il notes. Fata Alcina," Venice, 1814; Credulo deluso" and other operas, songs; became chorusmaster Theatre cimer with movable bridges altering des Italiens, Paris, at 18; pupil of and regulating the pitch, played with Babini and Mattei. B. 1793, Bologna; the fingers or plectra. d. Nov. 29, 1872, Bologna. Eugenia

B. 1809.

Tafelmusik. Ger. TABLE

Taffanel (Claude Paul) taught Part-songs so flute, Paris Conservatoire from 1893 printed that the singers at opposite and conducted Conservatoire concerts, ends of a table could read them. 1892-1901, also conducted, Paris Psalm tunes and madrigals were often Opéra; pupil of Dorus for flute and

Tag (Christian Gotthilf) composed ing from the tambourine in not having and taught music. B. 1735, Bayerthe jingles; the French is, and old feld, Saxony; d. 1811, Niederwönitz.

Tagliafico (Joseph Dieudonné) the neck and beaten with a stick held sang in opera; became impresario at in the right hand while the left fin- Monte Carlo and London Italian Opera, gered a pipe, often being used to ac- 1877-82; wrote on music; pupil of Piermarini and Lablache. B. Jan. 1, Tabourin. 1821, Toulon; retired 1882. Cotti sang minor rôles, London opera Tabourot (Jehan) wrote under the houses; m. JOSEPH DIEUDONNÉ.

Tagliana (Emilia) sang sop. in concerts in European cities; settled in Vienna, 1873-77, became chamber singer at court of Berlin, 1881-82; pupil of Milan Conservatory, of Lamperti and Richter. B. 1854, Milan; add. Berlin.

Täglichsbeck (Thomas) composed symphony, Op. 10, the opera "Weber's Bild," songs and chamber music; played violin; pupil of Rovelli and Gratz. B. 1799, Ansbach; d. Oct. 5, 1867; Baden Baden.

Taglioni (Salvatore) was a famous BALLET master, and father of FER-DINANDO. B. 1790; d. Ferdinando founded a choral school; wrote on music; composed songs; led and conducted San Carlo orchestra,

Fr. TENOR voice, tenor Taille.

part; VIOLA.

Tail Piece is the attachment to which the lower ends of the strings are fastened in an instrument of the violin family, and is usually of ebony.

Tails are attached to all notes used Tadolini (Giovanni) composed "La in modern NOTATION except whole

Takigoti, Takigoto, Japanese dul-

Takt. Ger. Time, measure, bar.

Talabalacco. Moorish drum.

Talexy (Adrien) composed a method and studies for the piano, salon pieces, operettas produced in Paris. B. 1820; d. 1881, Paris.

Tallys or Tallis (Thomas) composed quantities of church music for the Roman Catholic and Anglican liturgies, and by changing his faith with that of his sovereign, served Eng. Chapel Royal from boyhood until death, except for the period he played organ, Waltham Abbey, from the breaking of his voice until 1540, when monastic institutions were broken up; called the "father of English Cathedral Music," and compared to Palestrina for his skill in counterpoint. With William Byrd, with whom he was associated in the Chapel Royal, he obtained a monopoly of music paper and printing, 1576, and issued about half of his own works, including a song for eight choirs of five voices each, and his Preces, Responses, and Litany. His later compositions show a preference for Latin religious texts, from which it is assumed that he returned to the religion in which he was born. See "Full Cathedral Service of Thomas Tallis," Rimbault, 1847. В. between 1510-19, London; d. Nov. 23, 1585. London.

Talon. Fr. Heel of a bow.

Tamagno (Francesco) sang ten. in opera with great success, and in 1887 created the name part in Verdi's "Otello"; debut at La Scala, Milan, and thereafter appeared with success in the chief opera houses of Europe and North and South America. B. 1851, Turin.

Tamaro (Jose) sang ten., and taught in New York from 1876; pupil of Lamperti. B. 1824, Barcelona; d.

Mar. 3, 1902, New York.

Tamberlik (Enrico) sang ten. in opera, range to c'', debut, 1841, Naples, and later appearing with success in all parts of Europe and America in such rôles as "Cellini," "Florestan," "Manrico," "Faust," the Duke in "Rigoletto"; pupil of Borgna and Guglielmi. B. Mar. 16, 1820, Rome; d. 1889, Paris.

Tambour. Fr. Great DRUM.

Tamboura. Instrument of the a GUITAR type, having strings of wire on which are struck with a plectrum; an long neck and a gourd-shaped body often beautifully ornamented; found in Persia, Hindustan, Turkey, and Egypt; known to the Assyrians and Egyptians under various names, the latter calling it nofre, or nefer, said to be synonymous with nebel, the Hebrew word for stringed instrument.

Tambour de Basque. Fr. TABOR

with jingles, TAMBOURINE.

Tambourin. Fr. Stage dance of lively time, popular in France, accompanied by a pedal bass imitating the drone caused by rubbing thumb over the skin of a tambourine; movement in a suite.

Tambourine, Tambour de Basque. Timbrel. Fr. Instrument of the DRUM class used by all Europeans. especially those in the South; employed by the Biscayan and Italian peasants at festivals; made of a wooden or metal hoop over which a piece of parchment or skin is stretched; holes are made in the sides of the hoop, and pieces of metal or jingles inserted and sometimes little bells are fastened to the outer edge of the hoops. It is sounded by striking with the knuckles or drawing the fingers or thumb over the skin.

Tambourineur. Fr. Drum or tam-

bourine player.

Tambour Major. Fr. Drum major. Tamburini (Antonio) sang bar. in opera, possessing a voice of remarkable flexibility with compass of two octaves. Son and pupil of a bandmaster, he played in the Fossombrone band at nine, sang in church and opera chorus at 12, and was engaged for the Bologna opera at 18; pupil also of Boni and Asioli; knight of the Order of the Saviour. B. Mar. 28, 1800, Faenza; d. Nov. 9, 1876, Nice.

Tamburino. It. Drummer.

Tamburo. It. DRUM.

Tamburone. It. Great DRUM.

Tamerlano. Piovene's opera book received 14 settings. That of George Frederic Handel was performed Oct. 31, 1724, at the King's Theatre, London.

Taming of the Shrew. Hermann of spring, interrupting his song with Goetz's three-act opera, to book by J. V. Widmann, based on Shakespeare's play was first performed, 1872, at Mannheim, repeated with success in various German cities, in London, 1878, and in Eng. version, New York, 1886, when the cast was headed by Pauline L'Allemand as "Katherine" and William H. Lee as "Petruchio."

Tam-tam. Fr. GONG. G. A. Rossini's two-act Tancredi. opera to book by Rossi, based on Voltaire, was first performed Feb. 6, 1813, at La Fenice, Venice. "Di tanti palpiti," sop. aria, is its most remarkable

number.

Tandelnd. Ger. In playful style. Tanejeff (Sergei) composed the three-act opera "Oresteia," St. Petersburg, 1895; taught theory and compo-N. Rubinstein and Tschaikowsky. B. Nov. 13, 1856, Russia; add. St. Petersburg.

a clarichord.

Richard Wagner's Tannhäuser. three-act romantic opera to his own book was first performed Oct. 20, Tannhäuser, a House. caverns of the Venusberg, which this would kill him, but he is rescued by goddess inhabits. Tannhäuser sleeps, Elizabeth, who begs that he may have watched over by Venus, who evokes time to repent of his sins. Moved by voluptuous visions to please her her sorrow, Tannhäuser already relover, but Tannhäuser, on awaken-pents his rashness, and agrees to ing, remembers the sunlight, the blue make the pilgrimage to Rome, there sky, and the forests of the upper to beg forgiveness of the Pope. For world, and begs permission to see the third act the setting is that of the them once more. Neither threats nor valley below the Wartburg. Elizaentreaties move him. He will always beth kneels before a shrine, praying champion and sing the praise of for Tannhäuser's return. The song Venus, but not in her, goddess of joy, of the pilgrims is heard, and as they rests his salvation, "but in the Virgin pass before the shrine with uncovered Mary." At the utterance of the sacred heads, Elizabeth vainly seeks her name, Venus and her attendants lover among them. Wolfram, who has vanish, and instead of the caverns of been watching over her safety from the Venusberg, Tannhäuser finds him- a distance, offers to escort Elizabeth self alone in a peaceful valley under back to the castle, but she declines the shadows of the Wartburg. A with a gesture which signifies the

rustic airs played upon the pipe, until there rises in the distance the chant of a party of pilgrims on their way to Rome. The procession draws near, crosses the path of the minstrel knight, and as it recedes into the distance, he sinks to his knees in prayer. Then hunting horns are heard, and in a moment, Tannhäuser is surrounded by his former friends and associates, Wolfram von Eschenbach, Walther von der Vogelweide, Biterolf, and in the presence of his lord, the Landgrave. They greet him cordially, and invite him to return to the Wartburg, but Tannhäuser, feeling his unworthiness, refuses until Wolfram hints that Elizabeth will be glad to see him again. Then he accepts in a sudden burst of enthusiasm, and the act consition, Moscow Conservatory; pupil of cludes with a splendid septet. The second act takes place in the Hall of Song of Wartburg. After a love scene between Tannhäuser and Eliza-Tangente. Ger. Striking pin of beth, the guests assemble, for the Landgrave has called the Minnesingers together for a contest of song. Wolfram opens the contest, but when Tannhäuser's turn comes, he sings 1845, at the Dresden Royal Opera not the pure emotion which the minstrel Minnesingers have idealized, but the knight attached to the court of the sensual joys he has tasted in Venus-Landgrave of Thuringia, has fallen berg. The women hurriedly leave the victim to the wiles of Holda, or Hall. At Tannhäuser's confession that Venus, and the first act opens in the he has been favoured of Holda, the men shepherd sings of Venus and the joys depths of her sorrow, and Wolfram,

left alone, sings his hopeless love of Tannhäuser; Act II. "Dich theure Elizabeth to the Evening Star. The Halle," Elizabeth; "Freudig begrüstwilight deepens. Wolfram is about sen wir die edle Halle," grand march to depart, when Tannhäuser, worn and chorus; "O Himmel lasst jetzt with sorrow and fatigue, comes slowly up the path the pilgrims had traversed. Replying to Wolfram's questions, Tannhäuser tells the story of den," Wolfram; "Allmacht' ge Junghis pilgrimage, and how the Pope defrau, hör mein Flehen," Elizabeth: clared there was no more hope for Tannhäuser's forgiveness than there was that his staff should put forth new buds. In his despair Tannhäuser is seeking the entrance to Venusberg. As he speaks the rocks open, disclosing a vision of Venus and her Tannhäuser, hearing the nymphs. goddess pronounce his welcome, is about to fly to her, when Wolfram utters the name Elizabeth. vision disappears, and a chorus of monks is heard chanting a dirge, and as the dawn breaks, a procession files slowly down from the Wartburg, bearing the body of Elizabeth on an open bier. Tannhäuser falls dead after uttering the words "Saint Elizabeth, pray for me," and a moment later, a fresh band of pilgrims enter, bringing from Rome the Pope's staff, which has blossomed in token of Tannhäuser's redemption through love. The original cast consisted of: Tannhäuser, Tichatschek, ten.; Wolfram, Mitterwurzer, bar.; Walther, Schloss, ten.; Beterolf, Wachter, bar.; Heinrich der Schreiber, ten.; Reinmar von Zweter, bass; the Landgrave, bass; Elizabeth, Frl. Wagner, sop.; Venus, Mme. Schröder-Devrient, sop.; the Shepherd, sop. The opera is introduced by an overture which is one of the greatest and most popular works in this form in existence. The principal musical numbers are: the reproduced from the recollection of a Venusberg music with a bacchanale dream in which the Devil had played known as the "Parisian" from the for him; in all 50 sonatas for violin fact that it was composed in Paris with bass, and 200 violin concertos, a after the completion of the opera; Miserere; discovered the resultant the dialogue beginning with Tann-häuser's "Doch sterblich, ach," Tann-applied this knowledge to perfecting häuser and Venus; "Frau Holda kam intonation; wrote theoretical works, aus dem Berg hervor," the Shepherd; including a treatise on agremens which "Zu dir wall' ich, mein Herr und exists in French translation; was an Gott" (Pilgrim's Chorus), "Ach! excellent teacher and the foremost vioschwer druckt mich der Sunden Last," linist of his time. At first a student

erflehen," Wolfram; "Zurück von ihm," Elizabeth; Act III. "Wohl wusst' ich hier sie im Gebet zu fin-"Ach du mein Holder Abendstern," (Evening Star Song), Wolfram; Tannhäuser's Narrative; "The Pilgrim's Chorus."

Tansur (William) edited collections of psalms; wrote on music, 1737-72; played organ, English churches. B. 1699, Surrey; d. Oct. 7, 1783.

Tanto. It. So much, as much: as Allegro non, not so fast.

Tanz. Ger. Dance.

Tappert (William) wrote on theory and a "Wagner Lexicon," 1877, containing collection of adverse criticism: was himself Wagner enthusiast; taught and edited musical publications, Berlin from 1866; pupil Dehn and Kullak. B. Feb. 19, 1830; d. 1907.

It. Rapid Neapoli-Tarantella. tan dance in triplets, so named because popularly believed to be a remedy for the bite of the poisonous tarantula

spider.

Tarare. Antonio Salieri's opera to book by Beaumarchais was first performed June 8, 1787, at the Paris Opéra.

Tarchi (Angelo) composed operas, etc. B. 1760, Naples; d. 1814, Paris.

Tardamente. It. Slowly.

Tardando. It. Retarding.
Tardo. It. Dragging, slow.
Tartini (Giuseppe) composed the
famous violin sonata "Il Trillo del Diavolo," which he affected to have for the priesthood, he turned his attention to law at 18, but a secret marriage with the niece of the Cardinal Archbishop of Padua, Mgr. Conaro, so incensed that Prince of the Church that Tartini went into hiding, and for two years lived in the Franciscan monastery of Assisi, where he received lessons from Padre Boemo, the organist. and taught himself to play violin. The Cardinal had relented by this time, and Tartini was permitted to rejoin his wife, and, on settling in Venice, took lessons from Veracini, and then spent some time in seclusion, perfecting his art. In 1721 he was violinist at San Antonio's, Padua. Two years later he became chapelmaster to Count Kinsky, in Prague, but in 1728 again settled in Padua, where he founded a violin school, and declined many tempting offers to visit other cities. B. April 8, 1692, Pirano, Istria; d. Feb. 16, 1770, Padua. Tartini's Tones.

RESULTANT

TONES.

Taskin (Pascal) made harpsichords and spinets in Paris, in which he substituted leather for the quills with which the jacks were equipped; made the first French piano shaped like a modern grand. B. 1723, Theux, Liège; d. 1795, Paris. Pascal Joseph became keeper of instruments in the French Chapel Royal, 1772, on the recommendation of his uncle, PASCAL, whose pupil and assistant he had been. B. Nov. 20, 1750; d. Feb. 5, 1829. Henri Joseph composed chamber music; taught; pupil of his aunt, Mme. Couperin. B. Aug. 24, 1779, Versailles; son of PASCAL JOSEPH; d. May 4, 1852, Paris. Emile Alexandre sang bar. at Paris Opéra Comique. B. Mar. 8, 1853, grandson of HENRI JOSEPH: d. 1897, Paris.

Tastame, Tastatura, Tastiera. It. Keyboard of piano or organ; hand

guide.

Tastenleiter, Tastenbrett. Keyboard of piano or organ; hand guide.

It. Key or touch of piano Tasto.

or organ.

Tasto Solo. It. Play the part without accompanying chords, but in unison or octaves.

Tatto. It. Touch.

Tattoo, Taptoo. Night drum beat calling soldiers to their quarters.

Taubert (Karl Gottfried Wilhelm) composed "Macbeth," Nov. 16, 1857, Berlin, and in all seven operas, 294 songs for single voice, three symphonies, incidental music to "The Tempest," etc.; court chapelmaster at Berlin; pupil of Berger and Klein. B. Mar. 23, 1811, Berlin; d. 1891, Berlin.

Taubert (Otto) composed; wrote on theory; was cantor and teacher at Torgua; pupil of Claudius. B.

June 26, 1833, Naumburg.

Taudou (Antoine Barthelemy) composed violin concerto, string quartet in B minor and other chamber music; taught harmony, Paris Conservatoire, where he had studied violin. and in 1869 captured the prix de Rome with his cantata "Francesca da Rimini." B. Aug. 24, 1846, Perpignan; add. Paris.

Tausch (Julius) composed fest overture, music to "Twelfth Night"; songs; played piano; taught and conducted at Düsseldorf; pupil Leipsic Conservatory. B. April 15, 1827; d.

1895, Bonn.

Tausig (Aloys) taught piano in Warsaw; pupil of Thalberg. B. 1820; d. 1885. Karl was one of the foremost piano virtuosi and teachers; founded a notable piano school in Berlin and gave Chopin recitals; made numerous transcriptions and composed "Deux Etudes de Concert"; pupil of his father, ALOYS, and then of Liszt at Weimar; conducted concerts in Dresden and Vienna, settling in Berlin, 1865. B. Nov. 4, 1841, Warsaw; d. July 17, 1871, Leipsic.

Tauwitz (Eduard) composed three operas and, in all, more than 1000 works; conducted. B. 1812, Glatz, Silesia; d. 1894, Prague.

Taverner (John) composed church music; organist at Boston, Eng., and afterwards, 1530, at Christ Church,

Oxford.

Taverner (Rev. John) was professor of music, Gresham College, Oxford, 1610; became rector of Stoke-Newington. B. 1584, Boston; d. 1638, Stoke-Newington.

vals, 1839 and 1842, composed; became professor of music, Gresham College, Oxford, 1837. B. Norwich, Jan. 22, 1784; d. Mar. 12, 1863, Brentwood, Eng.

Taylor (Franklin) played and taught piano, Royal Academy of Music, and there wrote a "Primer of the Pianoforte"; wrote and translated works on music; pupil the Leipsic Conservatory, and later of Clara Wieck Schumann. B. Feb. 5, 1843, Birmingham; add. London.

Tche, Tsang. Chinese instrument, wire strung, tuned by pegs and moveable bridges and played with the fingers.

Teatro. It. Theatre.

Tebaldini (Giovanni) composed the opera "Fantasia Araba," a Requiem (with Bossi) wrote an organ method, criticism; became master of the Schola Cantorum of San Marco. Venice, and, in 1894, of the Padua Cathedral; pupil of Milan Conservatory, but was expelled for adverse comment on the work of a professor there; in early life organist Brescia Cathedral and chorusmaster of the theatre. B. 1864, Brescia; add. Padua.

Technik. Ger. Resources, systems and devices of musical art.

Tedesca, Alla. It.In German style.

Te Deum Laudamus. Lat. "We Praise Thee, O God." Hymn probably written and composed by St. AM-BROSE of Milan, and one of the most important in the liturgies of the historic churches. Felice Anerio's polyphonic setting of the original plain song melody is among the most important of the thousands to the Latin text, and of the translation used in the Anglican and Evangelical English churches those of Purcell and Handel, (The Dettingen) are the most celejoicing as well.

Telemann (George Philip) com-

Taylor (Edward) sang bass, wrote sions, and other works in all forms; on music, conducted Norwich Festi- was among the most prolific and superficial of all composers, highly esteemed by contemporaries, and now almost forgotten; was chapelmaster to various princes, and from 1721 cantor of the Johanneum in Hamburg and church chapelmaster; pupil of Lulli and Campra. B. Mar. 14, 1681, Magdeburg; d. June 25, 1767, Hamburg. See autobiography.

> Tellefsen (Thomas Dyke Acland) edited works of Chopin, whose pupil he was; composed and played in concert tours. B. Nov. 26, 1823, Dronth-

jem; d. 1874, Paris.

Tell-tale. Movable piece of metal or bone attached to the bellows of an ORGAN by a cord, giving notice to the player of the amount of wind they contain.

Tema. It. Theme, melody.

Temperament, Equal, divides the octave into twelve semitones, none of which is perfect, but all of which are accurate enough to satisfy the ear. Although on modern keyboard instruments a sharp and b flat, for example. are one and the same tone, produced by striking the same black key, there is a mathematical discrepancy between them, and to produce a keyboard instrument with JUST INTONATION would require a keyboard of 53 keys to the octave instead of the 12 now employed. Such keyboards were actually made, and are illustrated in Kircher's "MUSURGIA," but were so inconvenient that they were abandoned, being replaced by tuning in Unequal Temperament in which the scale of C was made perfectly true to the imperfection of the rest. Twelve perfect fifths and seven octaves tuned up from a fixed tone give a discrepancy or COMMA, which is represented by 80:81.0915, and in Equal Temperament this comma is apportioned throughout the fifths. This compromise carbrated. The Te Deum is sung not only ried throughout the scale made all the at the chief festivals of the church, keys equally available, as Bach proved but on other special occasions of re- in his "Woltemperirtes Clavier," the result being the greatest convenience, although the only perfect intervals reposed 40 operas, 600 overtures, 12 maining are the octaves. One of the complete services for the year, Pas- difficulties of adapting orchestral instruments to Equal Temperament lies Spoon"; pupil of J. F. Barnett and in the fact that the brasses produce E. Silas, London, and of A. MEStheir notes mostly as harmonics of the SAGER, whom she married. B. Dubfundamental tone of the instrument. and that it is the natural instinct of every player of the string section to produce tones in just intonation. It is therefore practically impossible to reduce all the instruments of the orchestra to this system, and to eliminate the beats which are the natural consequence of dissonant tones. Besides the viols, the trombones are capable of, and usually play, in just intonation, and singers whose sense of pitch is at all acute are sure to follow the same rule. Of course the pure chords which are produced in the string quartet and in a capella singing are impossible in a system of tuning by which perfect consonances are wholly abolished in music for keyed instruments. A comparison of the chords produced by a string quartet and by a piano will reveal more strikingly than any mathematical table the difference between Equal and Just Temperament, but since every system of intervals is a matter of convention, there will doubtless come a time when the sense of hearing will have become so accustomed to the compromise scale that the theoretically perfect consonances of Just Intonation will seem dissonances.

Tempest. Sir Arthur Sullivan's incidental music to Shakespeare's play, consisting of 12 numbers, was first performed April 5, 1862, at the

Crystal Palace, London.

Tempesta. J. F. F. E. Halevy's two-act opera to book by Scribe based on Shakespeare's "The Tempest," was first performed June 8, 1850, at Her Majesty's Theatre, London, in an Italian version.

Tempestosamente. It.ously, impetuously.

Tempestoso. It. Agitated, tem- daintily.

pestuous.

Parisian dance ness, delicacy. Tempête. Fr.somewhat similar to the quadrille, but without side couples. The step is ful. the same, varied by the introduction of the galop.

Templeton (John) sang ten., debut in London, 1831, and from 1833 with Mme. Malibran until the end of her career; toured America, 1846. B. July 30, 1802, Riccarton, Kilmarnock; d. 1886, near London.

Tempo. It. Time or measure.

Tempo wie Vorher. Ger. "Time as before."

Temps, Tems. Fr. Time, or the parts or divisions of a bar.

Ten. Abbreviation of TENOR. TENUTO.

Tendrement. Fr. Gently, daintily, tenderly.

Tenducci (Giusto Ferdinando) sang sopranist rôles in London from 1758 to 1791; wrote a treatise on singing; composed an overture. B. 1736, Sienna, and hence called "Sene-

sino"; d. Italy about 1800. Tenebrae Factae Sur Sunt. "There was darkness," the opening words of the responsorium which follows the fifth lesson on Good Friday, and gives the name Tenebrae to the special appointed service in the Roman Breviary for Wednesday, Thursday, and Friday of Holy Week, when the combined Matins and Lauds for Thursday, Friday and Saturday, are sung by anticipation. The psalms and antiphons for this service are sung in unison to a Gregorian plain song, and, as the ritual advances, the altar lights are extinguished one by one. The LA-MENTATIONS and the MISERERE are the most important parts of this solemn service from the musician's point of view.

Tenendo il Canto. It. Sustaining

Furi- the melody.

Teneramente. Ιt. Tenderly,

Tenerezza. Con. It. With tender-

Tenero. It. Delicate, tender, care-

Tenete. It. Hold, sustain. Tenor. The highest of the natural Temple (Hope) composed popular male chest voices, having an extreme songs and the operetta "The Wooden range of c to a". The name is said to be

derived from the Latin "teneo" (I hold), from the fact that the principal part in polyphonic composition was assigned to this voice. Music for tenor was formerly written exclusively on the tenor clef, but in modern NOTATION it is often written on the G Clef, in which case it sounds an octave lower than it appears. A falsetto development about equal to the alto in register is called COUNTER TENOR. The VIOLA and other instruments of corresponding compass are often called Tenor. Tenor C is c. The lowest string of the Viola is called the Tenor string.

The Tenor string.

Tenore. It. "Tenor." There are infinite varieties of this voice according to Italian nomenclature, among which may be mentioned Robusto, a low voice of great power and baritonal character; di Forza, of great force; di Mezzo Carattere, of Middle character; di Grazia, of light and graceful quality, and Leggiero or Contraltino, of high and flexible quality.

Tenorist. One singing the tenor

rôle or playing a tenor violin.

Tenoroon. Old tenor oboe with a compass extending downwards to tenor c; hautboy is organ stop which does not go below tenor c.

Tenorposaune. Ger. Tenor TROM-

BONE.

Tenorschlüssel. Ger. Tenor CLEF.

Tenor Trombone. TROMBONE having tenor compass of two octaves and a fifth.

Tenor Violin. VIOLA.

Tenorzeichen. Ger. Tenor CLEF. Tenth. Compound interval of an octave and a third; ten tones or nine conjoint degrees; the octave of the third, either major or minor, diminished or augmented; ORGAN stop, tuned a tenth above the diapasons.

Tenu. Fr. Sustained.

Tenuto. It. Held on, sustained.

Teorbo. It. THEORBO. Teoria. It. THEORY.

Tepidamente. It. In an indifferent manner.

Tepidità. It. Indifference. Ter. L. Thrice.

Tercet. Fr. TRIPLET.

Ternary Form. RONDO form.
Ternary Measure. Triple or per-

fect time in NOTATION.

Ternina (Milka) sang sop. in opera, with especial success in Wagnerian rôles; debut at Leipsic, 1883, court singer at Munich, 1890, and thereafter engaged at Covent Garden Metropolitan Opera House, New York, where she created "Kundry" in "Parsifal," and Bayreuth; pupil of Gansbacher. B. Dec. 19, 1864, Begisse, Croatia; add. New York.

Terpodion. Instrument resembling the piano invented by David Buschmann, Hamburg, 1816. Blocks of wood struck with hammers produced the tone; there was also a contrivance by which the sound could be increased

or diminished.

Tertia. L. TIERCE.

Tertian. Organ stop made up of two ranks of pipes sounding a major third and fifth of the foundation pipes in the third octave above; Tierce and Larigot on one slider.

Ter Unca. L. Thrice hooked; demisemiquaver or 32d note in NOTA-

TION.

Terz. Ger. TIERCE.

Terza. It. Third. Terzdecime. Ger. Thirteenth.

Terzdecimole. Ger. Thirteen notes to be performed in the time of eight or twelve.

Terzettino. It. Brief composition

for three performers.

Terzetto. It. Composition for three performers.

Terzflöte. Ger. Flute sounding a third above the written notes; organ stop

Terzina. It. TRIPLET.

Terzo Mano. It. "Third hand." Octave coupler on Italian organs.

Terzquartakkord. Ger. "4-3 or 6-4-3." chord, which is the second inversion of the chord of the dominant seventh.

Terzquartsextakkord. Ger. TERZ-QUARTAKKORD.

Terzquintsextakkord. Ger. 6-5-3-chord, or the first inversion of the dominant seventh, figured 6-5.

Tesi-Tramontini (Vittoria) sang con. in opera, possessing voice of baritonal quality; debut at Venice, 1719. first performed, 1894, at the Paris B. 1690, Florence; d. 1775.

Tess. Baron H. Erlanger's opera to 1906, San Carlo, Naples.

1820, Venice.

Tessarini (Carlo) played violin; composed and wrote on music. B. 1690, Rimini.

Theme of a composi-Testo. It. tion; libretto of an opera; words of

Testore (Carlo Giuseppe) made violins in Milan. B. 1690; d. 1715. Carlo Antonio and Paolo Antonio succeeded to the business of their made by this family were modelled on those of Joseph Guarnerius, and usufather are the best.

LYRE, so-called Testudo. L. the shell of the sea tortoise.

Tetrachord. GREEK MUSIC included in a Perfect breaks, the vision disappears, Atha-Fourth. The next advance over this system was the epoch-making series of HEXACHORDS devised by Guido d'Arezzo, on which musical theory continued to be based until the Church Modes gave way to the modern SCALE.

Tetrazzini (Luisa) sang sop. in opera, achieving notable success at Thais can be withdo Manhattan Opera House, New York, tended by a crowd of players, comeyears a favorite in the Italian opera by the fierce mien of the cenobite, houses, Mme. Tetrazzini was first hailed as a great artist during an en- when she is told that it is Athagagement at San Francisco, but there- nael's hope to convert her, dares him after both London and New York vig-orously claimed to have "discovered" duce the scene of the loves of Aphroher. B. Italy; add. New York. Eva, dite. As slaves are detaching her her elder sister, well known as an robe, Athanael rushes out with a gesopera sop., married CAMPANINI, the ture of horror. In the second act, conductor.

Thaïs. comedy," to book by Louis Gallet, as she prays for eternal beauty

Opéra Comique. Athanael has renounced the luxuries of Alexandria to book by Luigi Illica, first performed become a cenobite or monk of the desert. Twelve of the brethren, pre-Tessarin (Francesco) composed the sided over by Palemon, are taking opera "L'Ultimo Abencerragio," Ven- their evening meal by the banks of ice, 1858, a cantata, songs, etc.; the Nile, but Athanael's seat is played and taught piano; pupil of vacant. As Palemon tells that he Fanno and G. B. Ferrari. B. Dec. 3, has seen their brother in a vision, and that he is returning, Athanael enters, lin; worn with fatigue. He has been in B. Alexandria and has found the city given over to sin. "A woman, Thais, fills it with scandal - and through her, hell there governs men." The cenobites ask: "Who is this Thaïs," and Athanael replies: "An infamous priestess of Venus," whom he had known, and by whom he had been tempted before his conversion. Palefather, Carlo Giuseppe. Instruments mon sagely warns him not to meddle in such matters; the night comes, and with it a vision in which Athanael ally without ornament. Those of the sees Thais in the theatre of Alexandria, half clad, but with her face veiled, enacting the loves of Aphrobecause the hollow part was made of dite. From a distance, the cheers of the mob can be heard, which increase The four tones in with the animation of Thais. As day nael awakes, and although dissuaded by Palemon, resolves to seek out and convert Thaïs. The scene shifts to the palace of Nicias in Alexandria, where Athanael is welcomed as an old friend. Nicias causes Athanael to be robed and perfumed by his women slaves, but laughs at the notion that Thais can be withdrawn from the wor-Thaïs enters, at-1907-8 in coloratura rôles. For many dians and philosophers. Interested Thais inquires who he may be, and Thais is praying before the shrine of Jules Massenet's "lyric Venus. She is weary, unhappy, but based on Anatole France's novel, was Athanael enters, and despite the se666

ductive loveliness of the priestess, adding "in the celestial city we shall dawn on her doorstep. After a religious meditation played by the orchestra, the scene shifts. Athanael is shown asleep on the last step of the portico of Thaïs' house. Thaïs enters from the house, arouses Athanael and says: "I prayed - I wept - having seen the nothingness of pleasure — to thee I come as thou hast ordered." Athanael is prepared to take her to the convent presided over by Albine, "at once a daughter of the Cæsars, and the servant, the purest of Christ." Thais begs that she may take with her a statuette of Eros, but Athanael hurls it against the pavefollow him, when Nicias and his friends block the way. He has won at the gaming table thirty times the price he paid for the beauty of Thais, and prepares to celebrate his success with an orgy. Thais, obedient to the will of Athanael, has set fire to her house that all pertaining to the old Thais might be destroyed, and she comes forth, meanly clad, to accompany Athanael to the desert, when they are stopped by the mob. Vainly does Athanael declare that she has now become the spouse of God, the mob attacks the cenobite, and he is wounded in the forehead by a stone. sleep - Ah! Heaven! I see God." Athanael will welcome martyrdom, but just then the flames have been discovered enveloping Thais' house. Nicias flings gold to the people to they scramble for the coin, Athanael and Thais escape. Act four takes place in an oasis of the desert, the distance. Worn with fatigue, Thaïs that he has been too severe, kisses but while severely criticised by Schuher bleeding feet, brings her fruit and mann (and likewise Liszt), was adwater. Soon women's voices are mired by Mendelssohn, and a general heard chanting the Pater Noster. favourite with women, who thronged

preaches the life everlasting. Though find one another again." The scene Thais refuses to believe, she declines shifts to the abode of the cenobites in to receive the visit of Nicias, latest the Thebaid. Twenty days have of her lovers, and Athanael then tells elapsed since the return of Athanael. her he will await her coming until says Palemon, in which he has taken no nourishment. "The triumph he has won over hell has broken him. body and soul." Athanael confesses to Palemon that the beauty of Thaïs haunts him. He sees her as Helen, as Phryne, as Venus Astarte, all their splendor and voluptuousness in a single creature. Palemon sadly reminds him of the warning he had given and departs. Thais appears in a luminous vision, tempting him, as at their first meeting, then vanishes. and a new apparition shows her dying at Albine's convent. Voices chant "A saint is about to quit the earth -Thais of Alexandria is about to die." ment, and Thaïs meekly prepares to Athanael rushes into the night, crying: "Fool that I was, not to have understood - that alone was all, that one of her caresses was worth more than heaven!" The next scene reveals the garden of Albine's convent. Thais is dying. The nuns welcome Athanael, who has come, Albine supposes, "to bless this saint whom thou gavest us." Athanael vainly pleads his love, for the joys of heaven unfold themselves to the dying saint, and she narrates "the sound of the harps of gold enchants me, soft perfumes penetrate my being, I sense — an exquisite beatitude - all my sorrows And then she dies. Athanael, with a terrible cry, casts himself on his knees before her.

Thalberg (Sigismund) composed distract their attention, and while the unsuccessful operas "Florinda" and "Cristina di Svezia," six nocturnes, a grand concerto, "La Cadence," "Marche Funêbre Variée," and many abode of Albine and her nuns in the transcriptions for piano, was the "only artist who could play the violin faints, but Athanael, who realizes on the keyboard," according to Liszt, Albine and her nuns enter, and Thais his concerts in every part of the world. bids farewell to Athanael forever, Natural son of Prince Dietrichstein

and Baroness Wetzlar, Thalberg was South Natick, Mass.; d. July 15, 1897, the favourite of both parents, was educated by his father for the diplomatic service, but from 14 devoted himself almost wholly to music. Pupil of Mittag, Sechter, and possibly of Hummel and Czerny, he made his first tour of Germany as virtuoso in 1834, was made court pianist at Vienna, achieved a notable success in Paris, 1835, and thereafter was an established favourite. In 1855 he toured Brazil, and the following year the United States, then settling in a villa at Posilippo, near Naples. His last public appearance took place in London, 1863, and toward the close of his life not a piano was to be found on his estate. Of his works, more than 90 in number, practically all have been shelved, although he invented many new effects adopted by subsequent composers for his in-B. Jan. 7, 1812, Geneva; strument. m. Mme. Boucher, daughter of the singer Lablache, 1843; d. April 27,

Thallon (Robert) composed piano music; played and taught piano and organ; pupil in Leipsic, Paris, Stuttgart and Florence; settled in America with parents in childhood. B. Mar. 18, 1852, Liverpool; add. Brooklyn-New

Thayer (Alexander Wheelock) wrote a monumental life of Beethoven, rich in material, to the collection of which he devoted 30 years of travel research, but unfinished, and omitting the last few years of the This work, Ger. Master's career. trans. by H. Deiters, of Bonn, was published as "Ludwig van Beethoven's Leben," by Weber, Berlin, 1866-79. In 1843 Thayer was graduated from Harvard, spent some years as librarian to the University, and in 1849 made his first visit to Europe in search of material for his book on Beethoven. In 1852 he was attached to the staff of the New York "Tribune," and later to "Dwight's Journal of Music," Boston, but in 1854 returned to Germany, and from 1862 was consular agent at Vienna, then consul at Trieste. He was the author of many newspaper and magazine essays. B. Oct. 22, 1817, Trieste.

Thayer (Arthur Wilder) composed part-songs; conducted choral societies; pupil of Guilmette and Adams, Chadwick and Zerrahn. B. Aug. 26,

1857, Dedham, Mass.; add. Milton. Thayer (Whitney Eugene) played organ, lectured, wrote on music and composed. B. 1838, Mendon, Mass.; d. 1889, Burlington, Vt.

Theil. Ger. Division of a bar: strain or part of a composition or the

whole composition.

Theile (Johann) composed a German Passion, Christmas oratorio, operas, and much church music which gained him the title "father of contrapuntists; pupil of Schütz; chapelmaster at Gottorp and Wolfenbüttel, and teacher of Buxtehude and Hasse. B. July 29, 1646, Naumburg; d. 1724, Naumburg.

Thema. Ger. THEME. Thême. Fr. THEME.

Subject of a FUGUE; Theme. tune on which variations are made: a division of a subject in the development of sonata FORM; CANTUS FIRMUS on which counterpoint is built.

Théorbe. Fr. THEORBO.

Theorbo. Archlute, or large double necked LUTE with two sets of tuning pegs, the lower governing the strings fingered on frets, the upper the diapason or bass strings, which gave the open tones only. Theorboes varied in size from one foot seven inches to six feet one inch in length, and were different considerably, therefore in pitch. The instrument was used for accompaniment and for solo. Prætorius says that the theorbo differed from the lute only in having single bass strings, while those of the lute were doubled.

Theoretiker. Ger. Theorist. Théoricien. Fr. Theorist.

Theorist. Student of the principles

of musical art, or Acoustics. Theory of Music. Rule Rules made from a knowledge of the principles of sound for composition and arrangement of music for both voices and instruments in RHYTHM, HARMONY,

and INSTRUMENTATION.

Gr. Downward wave of Thesis. the hand denoting the absence of accent. It was the opposite of AR-SIS. In modern CONDUCTING down beats indicate strong accents.

Thibaud (Joseph) played piano, touring America with Marsick, 1895-96: prize pupil Paris Conservatoire under Diemer. B. Jan. 25, 1875,

Bordeaux; add. Paris.

Thibaut (Anton Friedrich Justus) wrote "Ueber Reinheit der Tonkunst," Eng. trans. as "Purity in Musical Art"; founded a society in quaver in NOTATION. Heidelberg for the study of Palestrina, and made valuable collection of early Italian church music now in possession of the Munich court library; professor of law at Kiel and Heidelberg; graduate, Göttingen. B. Hameln, Jan. 4, 1772; d. Mar. 25, 1840, Heidelberg.

Thierfelder (Dr. Albert William) composed the operas "Der Heirathstein," Rostock, 1898; "Zlatorog," two symphonies, "Frau Holde" for soli chorus and orchestra; wrote on music; taught, Rostock_University from 1887; pupil of Hauptmann, Richter and Pohl; Dr. Phil. Leipsic University. B. April 30, 1846, Mühlhausen: add. Rostock.

Thieriot (Ferdinand) composed a violin concerto, the symphonic fantasy "Loch Lomond"; was conductor in Hamburg, Leipsic, and Glogau; pupil taught composition in the Conserva-7, 1838, Hamburg; add. Hamburg.

Thillon (Anna Hunt) sang sop. in opera; was first to give opera in San Francisco, Cal.; created the principal rôle in DIAMANTS DE LA COUR-ONNE, which Auber composed for her; pupil of Thillon, conductor of the she m. at 15. B. Calcutta, 1819; retired, 1867.

Thin. quality of vocal or instrumental tone. Third. Mediant; INTERVAL of three tones.

Third Flute. Small FLUTE.

MELODY, COUNTERPOINT, FUGUE the pedal music for the organ is written.

> Thirlwall (John Wade) composed a "Book of Ballads," which included "Sunny Days of Childhood"; conducted ballets, Royal Italian Opera, London; wrote music criticism. B. Northumberland, Jan. 11, 1809; d. June 15, 1875.

> Thirteenth, Chord of the. Chord consisting of the 3d, 7th, and 13th of the dominant and used in both major and minor modes, sometimes called a suspension or a secondary seventh.

Thirty-second Note. Demisemi-

Thoinan (E.) was the nom de plume of Ernest Roquet, who wrote books and music reviews in Paris, and was noted as an antiquarian and col-B. 1827, Nantes; d. 1894, lector. Paris.

Thomas (Ambroise) composed the Thieme (Friedrich) composed and operas "Hamlet," "Françoise de Rim-published text books in Bonn. D. 1802. ini," "Le CID," "MIGNON"; and ini," "Le CID," "MIGNON"; and many works in all forms; was director of the Paris Conservatoire from 1871. Son of a musician, he was able to read music as soon as he knew his alphabet, and learned violin and piano in childhood, then studied with Kalkbrenner, Barbereau and Lesneur at the Paris Conservatoire, where he won the Prix de Rome, 1832, with his cantata "Hermann et Ketty." Again settled in Paris he devoted his time to theatrical compositions, most of which met with fair success, and from 1852 of Marvsen and Rheinberger. B. April toire. Among his early works may be 7, 1838, Hamburg; add. Hamburg. noted "La Double Echelle," Opéra Comique, 1837; "Le Perruquier de la Régence," 1838; "Le Panier Fleuri," 1839; one act of the ballet "La Gipsy," Opéra, 1839; "Le Comte de Carmagnola," 1841; "Le Guerillero," 1842; "Betty," 1846, all ballets pro-Havre Philharmonic Society, whom duced at the Opera, and then at the 15. B. Calcutta, 1819; re-Opéra Comique "Carline," 1840; "Angelique et Medor," 1843; "Mina," Scanty harmony; weak 1843; "Caid," 1849; "Le songe d'une nuit d'été," 1850; "Raymond,." 1851; "La Tonelli," 1859; "La Cour de Celimine," 1855; "Psyche," 1857; "Le Carneval de Venise," 1853; "Le Third Stave. Stave upon which Roman d'Elvira," 1860; then his most popular work, "Mignon," followed by "Gille et Gilleton," 1861; "Hamlet," the ballet "La Tempête," 1889. He master of choristers Worcester Cathealso composed part-songs, cantatas, dral. B. 1826, Bath; d. 1896, London. and a messe solonelle performed at Nôtre Dame, 1857. Thomas was successively chevalier, officer and com- musicians, orchestral conductors, and mander of the Legion of Honour, a teachers, the pioneer of the large or-member of the Institut, and a man of chestra and the most accomplished wide information and general culture. interpretative musician of his genera-B. Aug. 5, 1811, Metz; d. Feb. 12, 1896, Paris.

Thomas (Arthur Goring) composed the cantata "The Swan and the Ŝkylark," Birmingham Festival, 1894; the operas "Esmeralda," Drury Lane, London, 1883, New York, 1900; "Nadeshda," 1885; "The Golden Web," 1893, and the choral ode "The Sun Worshippers," Norwich, 1894. "The Golden At the age of 24 he began the study of music with Emile Durand, and was later a pupil of Sullivan and Prout at the Royal Academy of Music. His first success was in 1879, when he won the Lucas prize. B. Nov. 21, 1851, Ralston Park, Sussex; d. Mar. 20, 1892, London.

Thomas Aquinas (Saint) composed church music, although his fame as a philosopher and theologian caused his talents in that direction to be forgotten. B. about 1225, Rocca Sicca, near Aquino, Italy; d. 1274, Fossa Nova, near Terracina.

Thomas (Harold) composed the overtures "For a Comedy," "As You Like It," and "Mountain, Lake, and Moorland"; taught piano, Guildhall School of Music, and Royal Academy of Music, London, where he had been a pupil. B. July 8, 1834, Cheltenham; d. July 29, 1885.

Thomas (John) was made "chief of Welsh minstrels" at the Eisteddfod of 1861; was one of the most distinguished of modern harpists, and composer of two concertos for that instrument, as well as chamber music, and the cantatas "Llewelyn," 1863; and "The Bride of Neath Valley," Music; pupil London Royal Academy. B. 1826, Bridgend, Wales; retired, 1885.

Thomas (Lewis William) sang bass, Eng. Chapel Royal, and in ora-1861; Françoise de Rimini," 1882, and torios; wrote on music; in early life

Thomas (Theodore) was the foremost of early American chamber tion in America. Son of a violinist, who emigrated from Hanover to the United States when the lad was ten years old, he soon learned the mastery of the violin from his father, and appeared at many concerts in New York as soloist before he was 15. At 16 he made a successful tour of the Southern States, and on returning to New York was the first violinist at concerts given by Jenny Lind, Mario, etc., acting as concertmeister for Arditi, and for various wandering opera companies for the next ten years. In 1855 he began (with DR. WM. MASON) a series of chamber concerts in New York which continued until 1869. In 1864 he gave his first series of symphony concerts in New York, which were continued for five years, and again resumed from 1872 to 1878, and to keep his men together, organized summer concerts in various gardens. His orchestral tours began in 1869, and their educational value was of the highest, for he produced the classics and the newer works with an art in programme building which has rarely been equalled. 1879 a disastrous season at the Philadelphia Centennial was followed by the disbanding of his orchestra; but he had conducted several of the Cincinnati May Festivals, and on the foundation of the College of Music in that city, 1878, he accepted its direction, returning to New York to conduct the Philharmonic Societies of New York and Brooklyn, and organizing a large chorus in the former city. In 1880 he retired from the Cincinnati College of Music, although retaining the direc-1866; taught harp, Royal College of tion of the May Festivals during life, and again settled in New York, where he collected an excellent orchestra, and in 1883 toured with an organiza-

tion of symphonic proportions from New York to San Francisco and return. Musical affairs in New York were not patronized at any time in Mr. Thomas's career with the liberality which has been conspicuous for the past decade, and in 1888, on the expiration of his term as conductor of the Philharmonic Society, a liberal offer was made him if he would organize a Symphony orchestra in Chicago. There his labours were appreciated at their full worth, and crowned ultimately with a success undeniable, for he lived to conduct the first concerts in the Symphony Hall, which had been built by popular subscription as a home for his organiza-Mr. Thomas was a man of tion. brusque manner, quick temper, but a kindly heart, knowing his players well, and befriending them often. loyalty was genuine because of knowledge of his solid worth. But he was often unnecessarily harsh to singers, who were less able to make allowance for his defects, and he was never at his best either in conducting a chorus, or in accompanying a soloist. He was an admirable interpreter of Beethoven, in whose symphonies he took an especial delight, but sufficiently catholic in taste to appreciate and make known the works of Wagner and Strauss. B. Oct. 11, 1835, Essens, East Friesland; d. Jan. 4, 1905, Chicago, Ill. See "Theodore Thomas," a sympathetic and interesting life by his friend George P. UPTON.

Thomasschule, of LEIPSIC, was among the most celebrated as well as the most venerable institutions in Germany for the cultivation of music, and had for its Cantor or director in 1908 Prof. Gustav SCHRECK. The school was an outgrowth of the Thomas Choir, the singing organization of the Augustinian monastery of Leipsic, whose foundation dated back to the middle ages. The monks were dispersed by the Lutherans, and their convent occupied by a gymnasium or school, and it was the duty of the scholars to provide music for the services at the churches of St. Thomas and St. Nicholas. The singers average

"alumni," to win their appointments, must pass a severe examination in music, possess a very good soprano voice, and be able to sing at sight. Once accepted, the alumni receive both living and education at the expense of the city until their final examinations, which admit them to Leipsic University. The older students teach the younger ones singing and piano playing, and all are under the supervision of three inspectors who are likewise teachers in the Thomas Gymnasium, and the rector of the school is president of the alumni, who numbered about 60 in 1908, as in the time of J. S. BACH. The Thomas Choir sings motets every Sunday afternoon at half past one in the Thomas Church, naturally giving especial prominence to the works of Bach. Every Sunday concerts are given alternately at the Thomas and Nicholas churches, with the aid of the Leipsic City orchestra. For many years the alumni or actual singers were the main support of the school, but they were in the minority of the scholars in 1908. The cantors of the Thomasschule have been, besides the illustrious Bach, Rhau, who was contemporary with Luther, Calvisius, Schein, and later Kuhnau. Hauptmann, the great theorist, was likewise a member of the faculty.

Thomé (François Luc Joseph) composed the opera "Roméo et Juli-' 1890; the mystery "L'Enfant Jésus," 1891; the symphonic ode "Hymne à la Nuit," songs and piano pieces; wrote criticism and taught in Paris; pupil of Marmontel and Duprato, Paris Conservatory. B. Oct. 18, 1850, Port Louis, Mauritius; d. Nov. 16, 1909, Paris.

Thomson (Cesar) played violin, touring Europe repeatedly with success and the United States, 1894; became head of the violin department Brussels Conservatory, 1898, in succession to Ysaye; prior to that chamber musician to Baron van Derwies at Lugano, first violin the Bilse orchestra, Berlin, and violin teacher, Liège Conservatory; pupil of Liege Conservafrom 12 to 22 years of age, and the tory, where he won the gold medal at 11, and later of Vieuxtemps, Leonard,

1857, Liège; add. Brussels.

which were adapted in some instances to verses written for him by Burns, and which were provided with accompaniments by Beethoven, Haydn, Pleyel, and Kotželuch; was for 50 music as well, and cantatas. Feb. 11, 1851, Leith.

Thomson (John) was first professor of music, Edinburgh University, and as such founder of the REID concerts, for which he wrote the first analytical notes on the programme elegy. printed in English; composed "Hermann," "The House of Aspen," and other dramatic pieces and popular songs; pupil of Schnyder von Wartensee. B. Oct. 28, 1805, Ednam; d. May 6, 1841, Edinburgh.

Thorndike (Herbert Elliot) sang bass in opera and concerts, debut at Cambridge, 1878, and at Drury Lane, 1887; noted for Schubert interpretations. B. April 7, 1851, Liverpool;

add. London.

Thorne (Edward H.) composed services, psalm cxxv, organ voluntaries, songs, chamber music; played piano and organ in concert, and at several London churches; taught piano; chorister in boyhood, St. George's Windsor, under Sir George Elvey. B. May 9, 1834, Cranborne, Eng.

Thorne (John) composed the threepart motet "Stella Coeli," and other church music; was probably attached to York Minster. D. Dec. 7, 1573,

York.

Thoroughbass. An instrumental WAITS. bass part carried throughout a composition, indicated by a kind of musical shorthand in which the chords are represented by figures instead of being written out in ordinary notation. L. Viadana may have in-1644, but its use spread generally harmony.

Three Choirs Festivals were those Wieniawski, and Massart. B. Mar. 17, founded in 1724 by the combined choirs of Gloucester, Worcester, and Here-Thomson (George) made collections ford Cathedrals, originally for the of Scotch, Irish, and Welsh melodies performance of the cathedral service with full orchestra. From 1759 the performances were held in the Cathedrals, and oratorios were sometimes given, and later secular orchestral years secretary Trustees for the En- new works have been performed at couragement of Arts and Manufactures these concerts, which alternate between in Scotland. B. 1757, Limekilns; d. the cities named, giving each a triennial music festival of several days' duration. Usually the organist of the Cathedral in which the festival is held officiates as conductor.

Threnody. Gr. Funeral song or

Thrice Marked Octave. The octave beginning with c''.

Thrum. To sweep with the fingers all the chords of a string instrument;

the sound so made.

Thuille (Ludwig Wilhelm Ands. M.) composed the operas "Theuerdank," Luitpold prize, Munich, 1897; "Lobetanz," Carlsruhe and Berlin, 1898; romantic overture, sonatas, sextet for piano and wind; conducted Liederhort and taught piano and theory in Munich Music School, where he had been a pupil of Baermann and Rheinberger, also pupil of Pembaur; royal professor, 1891. B. Nov. 30, 1861, Bozen, Tyrol; add. Munich.

Thürlings (Adolph) wrote "Die beiden Tongeschlechter und die neuere mus. Theorie," 1877, in favour of harmonic dualism, which won him the degree Dr. Phil. of Munich; taught Old-Catholic theology, Bonn Univer-

sity, from 1877.

Thürmer. Ger. Town musician.

Thurnam (Edward) composed a cathedral service, songs; played organ; conducted Reigate choral society. B. Sept. 24, 1825, Warwick, Eng.; d.

Nov. 25, 1880.

Thursby (Emma) sang sop. in convented this musical shorthand, 1566- certs throughout Europe and America with great success; compass from c' throughout Europe. The term is often to e''' flat, debut 1875 at Plymouth used incorrectly as a synonym for Church, Brooklyn-New York, thereafter touring with Gilmore; pupil of

Meyer in Brooklyn, Errani, New York, the lowland village where the wedding of Lamperti and San Giovanni, Milan. B. Nov. 17, 1857, Brooklyn-New York; add. New York.

Tibia. L. "Shin-bone." Old name

Tibiae Pares. L. Two FLUTES played together by the same flautist and

of the same pitch.

Tibiae Utriculariae. L. BAGPIPE. Tibia Major. Organ FLUTE stop of 16-ft. pitch.

Tibicen. L. Flute player. Tibicena. L. Female flautist. Tibicinium. L. Piping. Tibicino. L. To pipe.

Tichatschek (Joseph Aloys) sang ten. in opera, creating "Rienzi" and "Tannhäuser" for Wagner; court singer at Dresden. B. 1807, Ober-Weckelsdorf, Bohemia; d. 1886, Dresden.

Curved line in NOTATION placed over two notes in the same position on the stave which are to be sustained as one tone; when placed over two notes not of the same degree it is called a SLUR.

Tiedge (Christoph August) wrote the poem "Urania" from which his close friend Beethoven selected the text for "An die Hoffnung." B. 1752;

d. Mar. 8, 1841.

Tief. Ger. Low, deep. Tiefland. Eugen d'Albert's serious opera to book by Rudolph Lothar, was first performed in Berlin, 1908, and then in other German cities. The libretto is based on "Terra Guimera, of which there is a Spanish version by José Echegaray known as "Tierra Baja," and an English version known as "Marta of the Lowlands." The prologue shows a pasture third. land in the Pyrenees where the shepherd Pedro is tending his flocks. Sebastiano, a rich countryman, informs Pedro that he had brought him

Mme. Rudersdorff, Boston, and then is to take place. In this village the first act takes place. Not until after the ceremony does he learn the meaning of the jeers with which the villagers received him. Marta, a strolof wind instruments with holes, such ling player, had been forced into as the flute, fife, and pipe, once made relations with Sebastiano by her from the human leg bone. father, to whom Pedro had given a mill which provided the old rascal with an easy living. Marta tells him the whole story, and he is wild with rage. At first he wishes to kill Marta, but his love for her is too genuine. and he determines to avenge her. The second act opens in the home of Marta and Pedro. Sebastiano enters, coolly ejects the husband, and proceeds to make love to the wife, who resists his advances. Pedro suddenly returns, a knife in his hand, crying: "Man to man!" "I have no weapon," Sebastiano exclaims, seeking to escape. "Then I need none, for I will strangle you," answers Pedro, and throwing away his weapon, which Sebastiano vainly tries to capture, he closes in on his enemy, and chokes him to death. Then opening the door, he calls in the villagers, tells them what he has done, clasps Marta in his arms, and cries: "We will go back to the mountains; far from the lowlands!"

Third; organ stop Tierce. Fr. tuned a seventeenth above the diapason; that service in the HORÆ CANONICÆ taking place the third hour of the day, "undersang" of the Anglo-Saxons; natural harmonic produced by 1-5th of a vibrating

string.

Tierce Coulée. Fr."Slurred Baixa," a Catalonian play by Angel third," in old harpsichord music expressed by a diagonal dash through the notes of the third and called the rising slurred third while a dash in the other direction named it the falling slurred

> Tierce de Picardie. Fr. Sharpened third in the concluding chord of a

composition in the minor mode.

Tiersch (Otto) wrote on singing, a bride, Marta, a young girl from the endeavoring to apply to the art of lowlands. Infatuated with the girl at teaching Helmholtz's discoveries in first sight, Pedro is only too willing acoustics; taught vocal in Berlin, to make her his wife, and departs for and in Stern Conservatory. B. Kalbsrieth, Thuringia, Sept. 1, 1838; d. 1892, Berlin.

Tiersot (Jean Baptiste Elisée Julien) composed "Hellas" for soli choir and orchestra, Bordin prize, 1885; rhapsodies on popular airs; wrote "Histoire de la chanson populaire en France," etc.; became assistant librarian, Paris Conservatoire, 1883, where he had been a pupil of César Franck. B. Bourg; add. Paris.

Tietjens or Titiens (Therese Caroline Johanna) sang mez. sop. with very great success in London, gradually increasing her compass until she was able to interpret such rôles as "Lucrezia," "Semiramide," "The Countess" in "Nozze di Figaro," "Fidelio," and "Medea" in Cherubini's opera, in contrast to "Fides" and "Ortrud." Debut in Hamburg at 18, and in London, 1858, as "Valentine" in the "Huguenots," toured America, 1876. B. July 17, 1831, Hamburg; d. Oct. 3, 1877, London.

Tilborghs (Joseph) composed motets and organ pieces; taught organ, Ghent Conservatory from 1882 and counterpoint, Antwerp Music School; pupil of Lemmens and Fétis, Brussels Conservatory. B. Sept 28,

1830, Nieuwmoer.

Tilmant (Alexandre) played 'cello, and founded string quartet with his brother THEOPHILE. D. 1880, Paris. Théophile conducted 20 years, beginning 1849, Paris Opéra Comique, prior to which he had been assistant conductor at the Conservatoire and chief conductor at the Theatre Italien; founded string quartet with his brother ALEXANDRE, 1838—48; prize pupil of Kreutzer, Paris Conservatoire; chevalier of the Legion of Honor. B. July 8, 1799, Valenciennes; d. May 7, 1878, Asnières.

Timanoff (Vera) played piano, an especial favourite in St. Petersburg, Prague, Vienna, and London; pupil of Nowitzky, A. Rubinstein, Tausig, and Liszt. B. Feb. 18, 1855, Ufa, Russia; settled in Vienna, 1872.

Timb. Abbreviation for TIM-BALES.

Timbale. Fr. Kettle DRUM. Timballo. It. Kettle DRUM.

Timbre. Fr. Quality of tone or sound.

Timbrel. Hcb. TAMBOURINE. Timmner (Christian) played violin; toured with success until 1894, and then retired, resuming concert work, 1902. B. 1860, Holland; add. Berlin.

Timorosamente. It. Hesitatingly, with fear, timidly.
Timoroso. It. Timorous, with

hesitation.

Timp. Abbreviation for TIM-PANI.

Timpani. It. Kettle DRUMS. Timpanista. It. Drummer.

Tinctoris, de (Joannes) wrote "Terminorum Musicæ Diffinitorium," Naples, 1474, the earliest dictionary of music and many other Latin Theoretical works; founded a free music school in Naples, while in the service of Ferdinand of Arragon; composed a "Missa l'Homme Armé" and other church music of the type which eventually brought down the wrath of the Council of Trent; was doctor of theology and law, priest, Canon of Nivelle, and highly esteemed for his general culture and learning; known also as John Tinctor, Giovanni del Tintore and Jean de Værwere. B. about 1435, Nivelle, Brabant; d. about 1520, Nivelle.

Tinel (Edgar) composed the oratorio "Franciscus," Op. 36, performed 1889 in Brussels, and later in America, one of the most beautiful of modern works in this form, dealing with the life of St. Francis of Assisi; a 5-part Grand Mass of the Holy Virgin of Lourdes, Op. 41; motets, sacred songs, a Te Deum, Alleluia, piano music; wrote on Gregorian chant; taught theory, Brussels Conservatory; was state inspector of music school in Belgium from 1889, and in earlier life director Institute for Sacred Music at Malines. Son and pupil of a schoolmaster-organist, he was admitted to the Brussels Conservatory, where he won first piano prize, 1873, and five years later the prix de Rome with his cantata "Klôkke Roland." B. Mar. 27, 1854, Sinay, Belgium; add. Brussels.

Tintement. Fr. Tinkling of a bell.

Tintinnabulum. L. Rattle made either of small bells or little plates of metal.

Tintinno. It. TINTEMENT.

Tiorba. It. THEORBO.

Tipping. Producing rapid staccato notes in flute and trumpet playing by striking the upper teeth and the hard palate alternately with the tongue;

double tongueing

Tiraboschi (Girolamo) wrote a 13vol. history of Italian literature, 1772-82, which contains valuable information regarding Italian music. B. Dec. 28, 1731, Bergamo; d. June 3, 1797, Modena.

Tirade. Filling up an interval between two notes with a run in either

vocal or instrumental music.

Tirante. Sp. Brace of a drum. Tirasse. Fr. Organ pedals that act on the keys or manuals.

Tirato. It. "Down bow"; scale passage in notes of equal length.

Tira Tutto. It. Pedal commanding the full power of the organ.

Tiré. Fr. Drawn; "down bow";

drawing out of the accordion.

Tirindelli (Pier Adolfo) composed the one-act opera "L'Atenaide," Venice, 1892, songs; taught violin from 1887, Liceo Benedetto Marcello, Venice; conducted Verdi orchestra; was made chevalier of the Crown of Italy, 1894; joined the first violins of the Boston Symphony Orchestra, 1895; and the following year settled in Cincinnati, becoming head of the violin department in the Conservatory of Music; pupil of Milan Conservatory, then of Boniforti, Grün, and Massart. B. 1858, Conegliano, Italy; add. Cincinnati, Ohio.

Titl (Anton Emil) composed a lovely serenade for French horn and flute; dramatic works; conducted. B. 1809, Pernstein, Moravia; d. 1882,

Vienna.

Titty, Indian Tziti, Toutari.

BAGPIPE.

Titze or Tietze (Ludwig) sang ten. at the principal Vienna concerts, at which he introduced a number of Schubert's songs. B. April 1, 1797; d. Jan. that city. D. after 1735. 11, 1850, Vienna.

The overture to "Orfeo," 1600, is an example of a toccata meant to be played three times before the rising of the curtain; compositions written as exercises; a fantasia; a suite.

Toccatina. It. A brief TOCCATA. Todi, de Aguiar (Luiza Rosa) sang mez. sop. in opera, debut in Lisbon at 17, becoming the rival of La Mara in Paris, then the favourite of Empress Catherine of Russia, causing the dismissal of Sarti from his post as chapelmaster at St. Petersburg, and in 1786 becoming court singer in Berlin; pupil of David Perez; acquired fortune of more than \$80,000, inherited by husband and children. B. about 1753, Portugal; d. 1833, Lisbon.

Ger. Funeral Todtenmarsch.

march.

Toedt (Theodore J.) sang ten. in oratorios, concerts, and New York churches; boy chorister in Trinity Church, and later pupil of Mrs. Horn-Rust; became blind, 1895. B. Feb. 4, 1853, New York; add. New York.

Toeschi (Carlo Giuseppe) composed, and court chapelmaster at Munich; real name Toesca della Castella-Monte. B. 1724, Romagna; d. 1788, Munich. Johann Baptist composed 20 symphonies; played violin; succeeded his father CARLO GIUSEPPE as chapelmaster at Munich. B. about 1745, Mannheim; d. 1800, Munich.

Tofts (Mrs. Catherine) was the first English woman to sing successfully in opera, receiving \$2500 for the season of 1708, which was more than her rivals Valentini, Margherita de l'Epine or The Baroness were paid; was probably a beauty since she sold kisses to more than 30 gentlemen at the Duke of Somerset's at \$5 apiece, some taking as many as five kisses at that rate. Her first appearance was at a concert in 1703, London. At the height of her career she became insane, and was compelled to quit the stage. Recovering her reason temporarily, she married Joseph Smith, who was English consul at Venice, but again lost her reason, soon after settling in

Tolbecque was the surname of four Toccata. It. Prelude or overture. brothers of Belgian birth who distinguished themselves as musicians in France after the Bourbons returned to Isidore Joseph conducted power. dance music and composed. B. April 17, 1794, Hanzinne; d. May 10, 1871, Vichy. Jean Baptiste Joseph composed the three-act ballet (with Deldevez) "Vert-Vert," Opera, 1851, dance music of every kind, was conductor of court balls to Louis Philippe, and at the fashionable Tivoli Gardens; played violin. B. 1797, Hanzinne; d. Oct. 23, 1869, Paris. Auguste Joseph played violin with distinction at the Opera, the Concerts du Conservatoire, and at Her Majesty's Theatre, London; prize pupil of Kreutzer, Paris Conservatoire, 1821. B. Feb. 28, 1801, Hanzinne; d. Paris, May 27, 1869. Charles Joseph composed songs and dramatic music; conducted at the Variétés from 1830; played violin at Concerts du Conservatoire; prize pupil the Paris Conservatoire. B. May 27, 1806, Paris; d. Dec. 29, 1835, Paris. Auguste wrote "La Gymnastique du Violoncelle," a valuable set of exercises; composed the comic opera "Après la Valse"; played 'cello; prize pupil, Paris Conserva-toire. B. Mar. 30, 1830, Paris; son of AUGUSTE JOSEPH; d. Niort, 1895. Jean played 'cello; pupil of Paris Conservatoire, where he won first 'cello prize, 1873. B. Oct. 7, 1857, Niort; son of AUGUSTE; add. Paris.

Tollet (Thomas) composed "Tollet's Ground," a three-part consort, dramatic music; wrote a method for flageolet; published music in London

from 1694 with John Lenton.

Tomaschek (Wenzel) composed "Eklogues," a "Dithyramb," Op. 65, "Seraphine," and other operas; a Missa Solemnis in E flat, Requiems, songs; played organ and piano; was the friend and admirer of Beethoven, and an excellent teacher; in boyhood pupil chorister of the Minorite Fathers of Iglan, later law student in Prague, where he finally became chapelmaster to Count von Longueval; real name Jan Václav Tomášek. B. April 27, 1774, Skutsch, Bohemia; d. April 3, 1850. Prague.

Tomasini (Luigi Aloysius) played Tonadilla. Sp. Short tune, interviolin in quartets which Haydn com- lude, ritornello, symphony to a song.

posed for him; was first violin in Haydn's band in the Esterhazy palace; composed violin music which he dedicated to Haydn, and played at the best Vienna concerts. B. 1741, Pesaro; d. April 25, 1808. Luigi played violin, became chapelmaster to the Duke of Mecklenberg-Strelitz. B. Esterhaz, 1779; son of LUIGI ALOYSIUS; d. after 1814. Anton played viola; led the Eisenstadt orchestra from 1820. B. 1775, Eisenstadt; son of LUIGI ALOYSIUS; d. ALOYSIUS; d. June 12, 1824, Eisenstadt.

Tombelle, de la (Ferdinand) composed string quartets and symphony, irst prize, Société des Compositeurs; pupil of Guilmant and Dubois, Paris Conservatoire. B. Aug. 3, 1854, Paris; add. Paris.

Tombestere or Tymbestere. Old Eng. Female dancer who accompanied

herself with a tambourine.

Tomkins (Rev. Thomas) composed "The faunes and satyrs tripping," included in the "Triumphes of Oriana," 1600; chanter and minor canon, Gloucester Cathedral. John played organ King's College, Cambridge; sang Eng. Chapel Royal; in boyhood chorister Gloucester Cathedral, and pupil of his father, REV. THOMAS. D. Sept. 27, 1638. Thomas composed madrigals, services, anthems, played organ Worcester Cathedral and Eng. Chapel Royal; son and pupil of REV. THOMAS. D. June, 1656. Giles played organ, King's College, in succession to his brother JOHN, and later Salisbury Cathedral. D. 1668. Robert became one of the King's musicians, 1641; son of JOHN.

Tomlins (William Lawrence) wrote "Children's Songs and How to Sing Them"; taught music in Chicago; conducted Chicago Apollo Club; pupil of Macfarren and Silas. B. Feb. 4, 1844, London; add. Chicago.

Tom-tom. Indian DRUM; Chinese

GONG.

Ton. Ger. and Fr. "Tone"; interval of a second.

Tonabstand. Ger. INTERVAL.
Tonada. Sp. Tune, air, or melody.
Tonadilla. Sp. Short tune, interlude, ritornello, symphony to a song.

Tonal Fugue. the answer conforms to the tonality of only be regarded as ornamental and its scale.

Tonarion or **Tonarium**. L. A pitch the pitch of their voices, also called fistula eburneola. Dionysius limits the compass of the oratorical voice to five notes. To enable the orator to recover his pitch, the attendant blew the tonarion when this compass was works of the masters are recorded. exceeded.

Tonart. Ger. KEY, MODE, TUNE,

SCALE system.

Tonausweichung. Ger. MODU-LATION.

Ton Bas. Fr. Deep, low tone. Tondichtung. Ger. Musical com-

position or "Sound poem."

Tondichter. Ger.Composer or poet in sounds, often incorrectly called

"tone poet." Tone. Sound, possessing musical quality; full interval of two semitones; Gregorian chant; church

MODE. Tonfolge. Ger.Succession of sounds or a melody.

Tonfall. Ger. Cadence.

Tonführung. Ger. Tuneful succession of sounds. MODULATION.

Tonfuss. Ger. FOOT in METRE. Tongang. Ger. TONFÜHRUNG. Ton-Générateur. Fr. ROOT.

Tongeschlect. Ger. Character of the keys, major or minor.

Ton Haut. Fr. Acute sound.

Tonic or Tonica. It.Keynote, ground-tone or basis of any scale or key; fundamental key in which a composition is written and with which it invention, sound-painting. ends.

Tonic Sof-fa. Method of teaching singing on the solmisation basis, substituting a "Movable Do" for the Guidonian UT, and intended to emphasize key relationship. The CHEVÉ, GALIN-CHEVÉ, GLOVER, and CURWEN systems all have the disadvantage of subtituting a form of notation differing from that in universal use, but these various methods have been spread into many parts of Crooks used to alter the pitch of a the world through the medium of the trumpet. public schools. As the teaching of music to children in public schools is of MODES or tones.

FUGUE in which minor importance at best, and can incidental to the Three R's it would seem that the introduction of two pipe used by Latin speakers to regulate systems can lead only to confusion. and that until an ecumenical council of musicians shall have repudiated the staff system of NOTATION, it would be well to familiarize the children with the written characters in which the

Tonic Sol-fa College, London, was founded by John CURWEN, 1869, as a training school for teachers of the Tonic Sol-fa system and as the head-

quarters for propaganda.

Tonique. Fr. TONIC.

Tonkunst. Ger. Art and science of music.

Tonkunstler. Ger. Musician.

Tonkünstler Verein or Societät. Ger. "Musical Art Society." Many organizations of this name exist in Germany and America. Of those in Germany, that founded in Dresden. 1854, as an outgrowth of Richard Pohl's chamber music concerts, and the Societät in Vienna were among the most important. In New York the Society was composed of professional musicians who gave subscription concerts during the season alternating between the Manhattan and Brooklyn boroughs of New York. Performances of new works from manuscript were a feature of these concerts.

Tonleiter. Ger. SCALE, literally "tone ladder."

Ton Majeur. Fr. Major key. Tonmalerei. Ger.Composition,

Tonmessung. Ger. Metre, tone

measuring, rhythm.

Ton Mineur. Fr. Minor key. Tonos. Gk. Whole tone.

Tonsatz. Ger. Musical composition.

Tonschluss. Ger. CADENCE.

Tonschlüssel. Ger. KEY, clef. Tonschrift. Ger. Written musical notes or characters in NOTATION.

Tons de la Trompette.

Tons de l'église. Fr.Church

Tonsetzer. Ger. Composer or Revelation," " music maker."

composition.

Tonspieler. Ger. Player of music. Tonsprache. Ger. Expressing thoughts and emotions in music.

Tonstück. Ger. Musical work or

composition.

Tonstufe. Ger. Step or degree of a scale.

Tonsystem. Ger. Arrangement of sounds following the rules of harmony, melody, and rhythm; scale.

Tonverhalt. Ger. Rhythm.

Tonzeichen. Ger. Note, character or ACCENT used in musical NOTA-TION.

Toomourah. Indian TAMBOUR-INE.

Toorooree. Brahmin trumpet used

in religious processions.

Töpfer (Johann Gottlieb) composed, played organ, and wrote on music. B. 1791, Niederrossla, Thuringia; d. 1870, Weimar.

Small hand-drum: Toph. Heb.

TABOR, TAMBOURINE.

Torcelli. It. Old name for organs

in Italy.

Torchi (Luigi) began a 34 vol. collection of early Italian music, 1896, to be known as "L'arte musicale in Italia"; composed an overture, a string quartet, a symphony; taught history of music, Liceo Rossini, Pesaro, later at Bologna Conservatory, where he became professor of composition, 1895; pupil of the Bologna, Naples, and Leipsic Conservatories. B. Nov. 7, 1858, Mordano, Bologna; add. Bologna.

Torelli (Giuseppe) was first to apply sonata form to concerted music, as proved by his "Concerto grossi," Op. 8, Bologna, 1709; played violin; was chapelmaster at Anspach, 1701. B. Verona, about 1660; d. 1708,

Anspach.

Torquato Tasso. Gaetano Donizetti's four-act lyric drama, to book by Ferretti, was first performed, 1833, at

the Teatro Valle, Rome.

Torrance (Rev. Dr. George William) composed the oratorios "The came music master to the children of Captivity "to Goldsmith's text; "The the Crown Prince of Saxony (the pres-

Melbourne, Australia. 1882; wrote "Cathedrals, their consti-Tonsetzung. Ger. Art of musical tution and functions": was rector of Holy Trinity Church, Balaclava, near Melbourne, and later of St. John's, Melbourne. Chorister at Christ Church Cathedral, Dublin, he later played organ in several Dublin churches, composed church music, and at 19 his first oratorio, "Abraham." In 1856 he studied in Leipsic for a time, and returning to London, published his opera "William of Normandy." Having taken orders in the Anglican Church, he settled in Australia, 1869. Ten years later he received his doctor's degree from Dublin, and in 1880 was president of the Melbourne "Social Science Congress," before which he delivered an address on music. B. 1835, Rathmines, near Dublin; d. Aug. 20, 1907.

Torrington (Francis Herbert) founded the Toronto (Can.) College of Music, 1888, organized and conducted the first music festival in that city, conducted the Toronto Philharmonic Society; played organ from 1873, Metropolitan Church, Toronto. Pupil of Fitzgerald, he was organist at Bewdley at 16, and from 1856 to 1868 organist of Great St. James's church, Montreal. There he organized an orchestra with which he represented Canada at the Boston Peace Jubilee, 1869, settled in Boston as teacher, New England Conservatory, and violinist the Handel and Haydn Society. B. Oct. 20, 1837, Dudley, Eng.; add. Toronto, Can.

Torvaldo e Dorliska. G. A. Rossini's two-act opera, to book by Sterbini, was first performed Dec. 26, 1815,

at the Teatro Valle, Rome.

Toscanini (Arturo) conducted opera at La Scala, Milan, and became conductor at the Metropolitan Opera House, New York, 1908, under the Gatti-Casazza-Dippel administration; pupil of Milan Conservatory. B. Italy; add. New York.

Toselli (Enrico) played piano, touring Europe with success, and in 1901, England and America; then beafter her elopement and divorce; performance. pupil of Sgambati and Martucci; debut at Monte Carlo, 1896. B. 1877, Flor- organ, harmonium, or concertina.

ence; add. Geneva.

Tosi (Pier Francesco) sang con. in opera with success; taught singing in London, and when past 70 wrote a useful book known in Eng. trans. as "Observations on the Florid Song, or sentiments of ancient and modern singers," London, 1742, which was also printed in the original Italian and in NEW ENGLAND CONSERVATORY German. B. about 1647, Bologna; d. 1727, London.

Tostamente. It. Quickly, rapidly. Tosti (Francesco Paolo) composed the very popular songs "Farewell," "Aprile," "For Ever," "Mother," "At Vespers," "Amore," "That Day,"
"Vorrei morire," "Non m'ama più," "Lamento d'amore," four vocal al- and at 17 opened a shop of his own bums, and the collection of "Canti in Fall River, Mass., and in 1853 bepopolari Abruzzesi," besides many came organist and choirmaster at Old songs to French text. Pupil of the Trinity, Newport. In 1863 he visited San Pietro a Majella, Naples, he was Europe for study, and on his return made assistant teacher by Mercadante, established the Providence Conservasubstantial assistance by Sgambati, who wrote a ballad for him to sing at a concert in the Sala Dante. The result was his appointment as singing master to the princess who later became Queen Margherita, and in 1880, he became singing master to the royal family of England. From 1894 he taught in the Royal College of Music. B. April 9, 1846, Ortona, Abruzzi; add. London.

With great rapidity.

Tosto. It.Rapid, swift, as più,

more rapid.

Tottmann (Carl Albert) composed the melodrama "Dornröschen," an Ave Maria; played violin the Gewandhaus, and was made royal professor for his compendium of violin literature; taught history and theory, pupil Leipsic Conservatory. B. July 31, 1837, Zittau; add. Dresden.

Touch.

ent King), and in 1907 married the heavy, clumsy, or firm; a player's Crown Princess (Louise of Belgium), touch is his style or method of

Touches. Fr. Keys of a piano,

Fr.TOCCATA or Touquet.

TUCKET.

Toulmouche (Frédéric) composed operettas; directed the Paris Theatre Menus Plaisirs from 1894; pupil of Victor Masse. B. Aug. 3, 1850, Nantes; add. Paris.

Tourjée (Dr. Eben) founded the OF MUSIC, 1867, the first institution of its class in America, and in 1908 one of the best; taught successfully, and played organ. In boyhood he sang in the choir of the Methodist church at East Greenwich, R. I., became organist there at 13, was clerk for a time in a Providence music shop, and in 1869 visited Rome, where he tory of Music, then settling in Boston. disposed of some songs, and was given B. June 1, 1834, Warwick, R. I.; d. 1890, Boston, Mass.

Tours (Berthold) composed a service in F, an Easter Anthem, and other church music, songs, and piano pieces; edited Novello publications; played violin. B. Rotterdam, Dec. 17, 1838; d. Mar. 11, 1897, London.

Tours de force. Fr. Passages of extreme difficulty to be rapidly played

or sung.

Tourte (François) invented the Tostissamamente, Tostissimo. It. modern violin bow about 1775, making the technique of the instrument more elaborate and more certain, and setting the standard of shape which has since been followed, the old bow resembling the weapon from which it took its name and from which it was probably derived. Viotti, who was the first great violinist to adopt Tourte's bow, may have advised its maker, but it is the consensus of opinion among violinists that Tourte's bows were and Resistance made to the are the best in the world. The bows fingers by the keys of a piano or sold in 1908, according to quality and organ, making the tone quality light, condition, at from \$25 to \$150 each,

Paris.

A. B. Marx, Berlin. B. Feb. 18, 1836, Salford, Eng.

Toy Symphony. English name for the Haydn symphony called Kinder-It is said that at the first rehearsal, Philadelphia. 1788, the famous orchestra at Esterhaz could not keep time for laughing. Other works of this character were written by Romberg and Mendelssohn. The latter have been lost. Franklin Taylor wrote a symphony for piano and toys, and R. Strauss has attempted something of the kind in his "Symphonia Domestica."

Toys. Old Eng. Dance tunes or

inferior compositions.

Trachea. Windpipe connecting the

lungs and the LARYNX.

Trackers. Part of the connecting apparatus in the action of the ORGAN.

Tractur. Ger. TRACKERS.
Tractus. L. Melody used instead of the Alleluia in the Roman Catholic

Church during Lent.

Tracy (Minnie) sang sop. in opera, Heinrich's Opera Company, Philadelphia; at Geneva, and with the American Opera Company, Metropolitan Opera House, New York, 1900. New York.

Tradotto. It.Transposed, ar-

ranged.

Traetta (Tommaso Michele Francesco Saverio) composed the opera "Farnace," Naples, 1751, "Ifigenia in irregularis, Aulide," 1759, Vienna; "Armida," of the notes 1760, Vienna; "Ifigenia in Tauride," passing notes Milan, 1768; "Gli Eroi ad ei Campi the measure. Elisi," Venice, 1779, and in all 30 Transport. operas, besides a Stabat Mater, ora- SITION from the original key.

the maker's price having been less than torios, and other religious music; was half that amount. Tourte's father and chapelmaster to the Duke of Parma; his elder brother, Xavier, were also life pensioner of Charles III of Spain, bow makers. B. 1747, Paris; d. 1835, and from 1765 principal of the Venitian Conservatorio dell' Ospedaletto, Towers (John) conducted English afterwards visiting St. Petersburg, choral societies; played organ and where he was chapelmaster to Cathtaught in Manchester; wrote criti- erine II for a time, then London, and cisms and pamphlets; chorister Man-returning to Italy; pupil of Durante chester Cathedral; pupil of Royal at the Conservatorio di Sta. Maria Academy of Music, London, and of di Loreto, Naples. B. Mar. 30, 1727, Bitonto, Naples, sometimes called "Trajetta"; d. April 6, 1779, Venice. Filippo or Philippe Trajetta composed the opera "The Venetian symphonie by the Germans, scored for Maskers," oratorios; wrote a vocal two violins, doublebass, and seven method; was exiled in 1799 and settoys, such as "cuckoos," "quail," tled in Philadelphia, Pa.; son of T. M. method; was exiled in 1799 and setwhistle, triangle, trumpet, and drum. F. S. B. 1777, Venice; d. 1854,

Fr.Trainé. Slurred, bound; a

slow waltz.

Trait. Fr. Passage, phrase, sequence, or rule as de chant, melodious vocal phrase; des violons, passage for strings, as in Beethoven's No. 3 "Leonora" overture; d'harmonie, sequence in harmony, d'octave, rule of the octave.

Traité. Book on theory or Fr.

practice of music.

Tranquillamente. It. Tranquilly, calmly.

Tranquillità, con. It. With tranquillity.

Transcription. Arrangement of a composition for an instrument or voice other than the one for which it was written.

Transient Modulation. Notes or chords or MODULATIONS used temporarily, introduced from an unrelated kev.

Transitio. L. Change of key.

Transition. Modulation or a passing note.

Transitus. L. Progression by passing notes, as regularis, diatonic progression, the passing notes on the unaccented portions of the measure; irregularis, progression where some of the notes of scale are omitted; passing notes on the accented part of

Transponiren. Ger. TRANSPO-

Traverso.

It. TRAVERSIÈRE.

Transponirende Instrumente. Ger. TRANSPOSING INSTRUMENTS.

Raising or lowering Transpose. the key in which a piece is written.

Transposing Instruments are those such as horns, clarinets, trumpets, and drums, for which the music is written in a different key from that in which they may be required to play. At various times a number of organ builders and piano makers have de-The signed transposing instruments. last invention of this kind, 1873, was that of Auguste Wolff, of Pleyel, Wolff, et Cie, Paris. It consisted of an independent false keyboard, called a Transpositeur, to be placed over the keyboard of a piano, after which it could be shifted through every semitone in the octave.

Transposition. Change of key; inversion of parts in counterpoint.

Trascinando. It. Dragging or delaying the time.

Trascritto. It.

copied.

Trasuntino (Vito) made a harpsichord adapted for the diatonic, chromatic, and enharmonic genera of Greek music, and therefore provided with 32 digitals to the octave; also made organs and all varieties of quilled instruments, dated from Rome and the scandal is interfering with the Venice, 1555 to 1606.

Trauermarsch. Ger. Funeral march.

Trautwein (Traugott) founded a Martin Bahn in turn succeeded.

Paris, and was chiefly known from having involved Voltaire in legal difficulties after a bitter quarrel. B. 1698,

Paris; d. 1783, Paris.

Travers (John) composed canzonets for two and three voices, to words by Matthew Prior, a service in F, Te Deum; chorister St. George's, Windsor, then pupil of Greene and Pepusch. and in 1737 organist Eng. Chapel Royal. D. 1758.

Traversière. Fr. Across, as Flute, the flute held crossways; the flute-a-

like the oboe.

Traviata. Giuseppe Verdi's threeact opera, to book by Piave, based on the younger Dumas's "Camille," was first performed Mar. 6, 1853, at Venice. The original cast was Violetta Valery, Mme. Donatelli, sop.; Flora Bervoix, sop.; Georgio Germont, Vavesi, bar.; Alfredo Germont, ten.; Gastone de Letorieres, ten.; Dottore Grenvil, bass; Marquis d'Obigny, bass. The first act opens in the home of Violetta, a consumptive member of the demi-monde who is entertaining some friends at supper, including Alfredo and Gastone. Alfredo proclaims his passion with such evident sincerity as to arouse a similar feeling in Violetta. In the second act Violetta and Alfredo have sought the seclusion of the country, but Alfredo's dream of bliss is somewhat marred by the indiscretion of Violetta's maid, who informs him that she has been pawn-Transcribed or ing her mistress's gems to keep up the household expenses. He leaves suddenly for Paris in search of funds. Violetta receives a note from Flora, inviting her to return to Paris, where all of her friends pine at her absence. Then Alfredo's father enters to beg that Violetta will give up his son, as marriage of Alfredo's sister. Though wrung with anguish, Violetta agrees, writes a letter of farewell, and a moment later has a pathetic interview music publishing house in Berlin, with Alfredo, who has just returned, 1820, to which J. Guttentag and then rushes away from the house. Alfredo reads her letter and determines Travenol (Louis) played violin in to revenge himself, but the father appears and reminds him of his duties at home. The scene shifts to Flora's house in Paris, where a masquerade is being held. Alfredo denounces Violetta as a mercenary wretch, and to cap the climax of insults, throws his purse at her. Violetta faints with mortification and grief as Alfredo's father again makes an opportune appearance and leads his son away. The third act reveals Violetta on her deathbed reading a letter, in which Alfredo's father, touched by the evident bec being blown with a mouthpiece sincerity of her love for his son, tells her that he has written him to return.



IGNACE PADEREWSKI WILLIAM H. SHERWOOD
FANNIE BLOOMFIELD-ZEISLER
HAROLD BAUER
OSSIP GABRILOWITSCH

A moment later Alfredo enters, and personated by decidedly plump prima Aug. 24, 1816, Vienna. donnas. The principal musical num- Trem. Abbreviat bers are: Act I: drinking song, "Li- MANDO and TREMOLANDO. biamo, Libiamo," first sung by Alfredo, then by Violetta, and then by chorus; wavering tone produced by playing or "Ah! fors è lui," Violetta. Act II: bowing with great rapidity, or a vi"De' miei bollenti," Alfredo; "Pura brato arising from nervousness or bad siccome un angelo," Violetta; "Di Provenza il mar," Germont. Act III: produce a special effect.

"Addio! del passato," Violetta; Tremolant or Tremulant. Organ "Largo al quadrupede," chorus; "Pa- and harmonium stop causing the air rigi, o cara," Alfredo and Violetta; proceeding to the pipes or reeds to "Ah! gran Dio," Violetta and quin- pass through a valve with a movable tet finale.

voices; a parte, three parts.

mez. sop. in opera, debut at Madrid, turn similarly affects the sound proand thereafter a popular Rosina, Azucena, Urbano, etc., throughout Europe wheel which rotates in front of the and America, her rôles culminating wind chest and causes a tremolando. with Carmen; pupil of Wartel. B. 1838, Paris; m. Bettini, 1863; di- TREMOLANDO. vorced; d. Aug. 18, 1892, Etretat.

mental part sung by women or boys. or played by violins, flutes, oboes, clarinets, and other instruments of by several of the dramatic writers of acute pitch. The treble or SOPRANO voice is the most flexible of all vocal registers, its ordinary compass is from quadrille. middle C upwards to a twelfth, or in exceptional cases to a fifteenth or even tino della Scala" and other highly higher.

Treble Clef. G CLEF on the second line of the stave, used for treble successful oratorios; was impresario voices and instruments of medium or at Amsterdam, 1806, and in Venice, high pitch, such as violins, flutes, Tree (Anna Maria) sang mez. sop. animated. vif, very lively. oboes, clarinets, horns, and trumpets.

with success as Polly in "The Beggar's Opera," Nov. 13, 1818, Bath, sang sop. in Castle Square Opera Comlater in London in the Reynolds and pany; studied in Paris; sang in later in London in the Reynolds and pany; studied in Paris; sang in Bishop musical versions of Shake- Madrid, 1901, Paris Opera Comique, speare. B. 1802, London; d. Feb. 17, 1902; pupil of Marchesi. B. Texas; 1862, London.

Treitschke (Georg Friedrich) there is a rapturous reunion which is made the final and successful adaptasoon terminated by death, at which the tion of the book of Beethoven's "FI-Doctor and Alfredo's father are pres- DELIO," and adapted many other The opera has had almost un- French opera books for the German rivalled popularity, although the lyric stage. B. Aug. 29, 1776, Leipsic; d. stage hardly affords a more ludicrous June 4, 1842, Vienna. Magdalene de spectacle than the death scene of the Caro was famous as a dancer; pupil consumptive demi-mondaine, who, from of Noverre. B. April 25, 1788, Civita Donatelli to Sembrich, has been im- Vecchia; m. GEORG FRIEDRICH; d.

Trem. Abbreviation of TRE-

Tremolando. It.Trembling or

top to which a spring and weight are Tre. It. Three, as a voci, for three attached. The up and down movement of the top of the valve gives a vibra-Trebelli (Zelia Guillebert) sang tory movement to the air, and it in duced. American organs have a fan-

Tremore or Tremoroso. It.

Trenchmore. Old English country Treble. Highest vocal or instru- dance or Hey-de-guy of a lively character, mentioned by Dr. Burton in his "Anatomy of Melancholy," 1621, and Queen Elizabeth's time.

Trenise. Fr. Fourth figure in a

Trento (Vittorio) composed "Massuccessful ballets, 20 operas, "The Deluge," "The Maccabees," and other 1824. B. Venice, 1761 or 1765.

Treville, de (Yvonne le Gierce) add. Paris.

augmented, or diminished.

"Esope à Cythere," 1766, and other one act operas produced at the Paris trill is described as a shake on one Opera, of which he was manager with Berton from 1767; pupil of the Avignon Maîtrise. B. Dec. 13, 1732, Avignon; d. June 23, 1771, Paris. Antoine was for 30 years highly popular as comic ten., but was devoted to Robespierre, and at the end of the Terror was compelled to sing his re- rough rattle on one note. cantation by a mob, and this drove him insane. B. 1736, Avignon; brother of a professorship of music, 1764, when JEAN CLAUDE; committed suicide, the first incumbent was Lord Morning-Feb. 5, 1795. Marie Jeanne Milon ton. Mandeville sang sop.; m. ANTOINE. Armand Emmanuel composed "Jutien et Colette," 1788, and other successful operas for the Comédie Italienne, but killed himself in dissipation. B. Mar. 1, 1771, Paris; son of AN-TOINE; d. Sept. 9, 1803, Paris.

Triangle. Steel instrument bent into a three-sided form usually held development of a Church Choral Soby a string in the left hand and ciety founded in 1872 for the improvesteel; employed with effect occasion-

ally in an orchestra.

Trias Harmonica. Perfect or ma- Julius Benedict. jor triad.

Foot composed of three Tribrach.

short syllables.

Gounod's four-act opera, to book by march, etc. d'Ennery and Brésil, was first performed, April 1, 1881, at the Paris three notes played in the time of two Opéra, with Mme. Krauss and Lassalle of the same value. in the chief rôles.

Tricinium.

three parts.

Triébert (Charles Louis) played, umphal or triumphant. improved, and manufactured oboes and bassoons; taught oboe Paris Conservatoire, where he had been prize oboe pupil of Vogt, 1829. B. Oct. 31, pupil of Vogt, 1829. 1810, Paris; d. July 18, 1867. Frédéric made bassoons of the Boehm type; was in partnership with his brother, CHARLES LOUIS. B. 1813, Paris; d. 1878, Paris. Frédéric played oboe. Son of FREDERIC.

Trill. Shake; TRILLANDO.

Abbreviation of TRILL-Trill.

Trillando. It. "Shaking." Trial (Jean Claude) composed vocal or instrumental shake. In a book published by Playford, 1683, the note only, probably similar to the VIBRATO, while the GRUPPETTO was the shake as now practised.

Trille. Fr. TRILLANDO.

Trillerkette. Ger. Succession or chain of shakes.

Trillo Caprino. It. Goat trill or

Trinity College, Dublin, founded Then the department remained without a head until 1847, when it was filled by Dr. John Smith, who was succeeded by Dr. Sir Robert Stew-There was a fine University art. choral society under the Stewart ad-Degrees are mostly ministration. honorary.

Trinity College, London, was the struck with a small bar of iron or ment of church music. The college had more than 300 students, conducted examinations, and possessed an emi-Trias deficiens. L. Imperfect triad. nent teaching faculty headed by Sir The first warden was Rev. H. G. Bonavia Hunt.

Trinklied. Ger. Drinking song. Trio. Composition for three voices Tribut de Zamora. Charles F. or instruments; part of a MINUET,

Triomphal or Triomphant. Composition in Triumphal or triumphant.

Trionfale or Trionfante. It. Tri-Tripedisono. It. A CAPO TASTO.

Tripeltakt. Ger. Triple time. Triphonisch. Ger. Three tones;

TRIPLET.

Triple Croche. Fr.Demisemiquaver or 32d note in NOTATION.

Triple Counterpoint. COUNTER-POINT in three parts so arranged that each part will serve for bass, middle, or upper part as desired.

Group of three notes Triplet.

played in the time of two and indi-culty that Brangane separates them cated by a slur and the figure 3.

Triple time. Three beats or three times three beats to a measure.

Triplex, Triplum. L. Name originally applied to a third part when added to two other parts, a canto fermo and a counterpoint. The additional part was generally the upper, hence the word treble or triplex applied to the canto primo; motet or other composition in three parts.

Trisagion. Gk. "Thrice Holy," opening words of the SANCTUS in

the MASS.

Tristan und Isolde. Richard Wagner's three-act opera to his own book was first performed June 10, 1865, at Munich, under the direction of Hans von Bülow. The first act takes place on board the ship in which Tristan, nephew of King Marke of Cornwall, is returning home with Isolde, daughter of the King of Ireland, who is to be King Marke's bride. Tristan and Isolde have met before. Tristan had slain in battle Morold, to whom Isolde was then betrothed, and had received a wound of which Isolde had cured him. Isolde has fallen in love with Tristan, and this emotion is complicated by her anger against the man who is coolly taking her to be the bride of another, instead of wooing In a colloquy with for himself. her maid, Brangane, Isolde declaims against Tristan, then sends for the Cornish knight to come to her. He refuses, not only from a sense of duty to King Marke, but because he loves Isolde and is afraid to trust himself Isolde determines in her presence. Tristan shall die. She commands Brangane to prepare a drink mingled with a poison which, with other magic compounds, she has inherited from her mother. Again she summons Tristan, this time so imperatively he dare not refuse. Telling him it is time to make atonement for Morold's death, she hands him the cup, and when he has drunk, snatches it from him and

from a passionate embrace as the vessel lands and King Marke approaches. The second act takes place in Cornwall, where Isolde is now Queen. Victims of an irresistible passion, neither she nor Tristan thinks of concealment. and despite the warning given by Brangane, who tells her Melot has been spying on them, she takes advantage of King Marke's pretended absence on a hunting expedition, the torch is extinguished as a signal to Tristan, and a moment later the lovers are together in the garden, where a long and deliriously erotic dialogue takes place. Kurwenal, Tristan's servant, rushes in to repeat the warning which Brangane has already sounded for their unheeding ears, but is too late. King Marke and his attendants surprise the lovers. Tristan and Melot fight, and Tristan is mortally wounded. The third act transpires in Tristan's castle on the coast of Brittany, whither the wounded knight has been removed by Kurwenal. He has sent a vessel to bring Isolde to heal his master's hurts. but when the shepherd's pipe signals that this vessel is approaching, Tristan, in his joy, tears off his bandages. Thus weakened, he has only strength to call Isolde by name as she enters, then dies in her arms. A second vessel approaches, bearing King Marke, to whom Brangane has confessed having administered the love potion. Understanding the helplessness of the lovers, King Marke has forgiven, and now comes to unite them. But Kurwenal, who cannot conceive so friendly a purpose, seeks to defend the castle from attack, and is soon dying at his master's side. When King Marke enters, Isolde is singing the Liebestod, and a moment later falls dead over Tristan's body. King Marke invokes a blessing on the dead, while the orchestra tells that in death the lovers are united. The original cast consisted of Tristan, L. Schnorr von Carolsfeld, ten.; Kurwenal, Mitterwurzer, bar.; King drains the rest herself. But Bran-Marke, Zoltmayer, bass; Melot, ten.; gäne has substituted a love potion Steersman, bar.; Young Sailor, ten.; for the more deadly drug. Its effect Shepherd, sop.; Isolde, Frau Schnorr is instantaneous, and it is with diffi- von Carolsfeld, sop.; Brangine, Frl.

Deinet, sop. This work, which Wag- a double middle section in which the Ring of the Nibelung.

Third string from the top, Trite.

GREEK MUSIC.

Tritone, Triton. Fr. Augmented fourth containing three whole tones, anciently forbidden in harmony or counterpoint because regarded as a false relation.

Tritonius (Petrus) composed and played organ at Augsburg, 1507.

Tritono. It. TRITONE.
Tritonus. L. TRITONE.

Tritt. Ger. Treadle, step.

Tritto (Giacomo) composed operas and taught counterpoint in Naples. B. 1735, Altamura, Naples; d. 1824, Naples.

Foot place on Trittschuh. Ger.

the bellows of old organs.

Trochee. Metrical foot consisting of one long and one short syllable.

Participation in a catch or round, the voices succeeding each other at regulated intervals with the same melody.

Abreviation for TRUM-Tromb.

PET and TROMBONE.

It. TRUMPET or an Tromba. organ reed stop of 8-ft. pitch.

Tromba Bassa. It. Bass TRUM-

Tromba Cromatica. It. Keyed trumpet capable of intermediate semitones.

Tromba Marina. It.Marine mer. trumpet or TRUMPET MARINE.

Sorda. Tromba It.whose sound is stifled by a mute in the bell.

Tromba Spezzata. It.Obsolete name for the bass trumpet.

Trombetta. It. Small TRUMPET. Tromboncino (Bartholomaeus) composed more than 107 sacred and secular popular songs known as Frottole; Verona, 15th century.

Trombone. Brass instrument consisting of a tube bent twice, ending in a bell, and so arranged that there is

ner styled "ein Handlung" (an ac- two outer parts can slide upon each tion), was composed that Wagner other, thus enabling the player to might get in touch with the theatre shorten or lengthen the enclosed viin those years when the greater part brating column of air at will, producof his energies were devoted to the ing all tones and semitones within its compass. Capable of such gradations of tone as can be otherwise obtained in the eight-stringed lyre used in only from viol instruments or the human voice, the trombone is among the oldest of musical instruments in the world. Its invention has been attributed to Osiris, then to Tyrtaeus, 7th century B. C., and it was believed until recently that an exceedingly fine specimen had been revealed in the excavations of Pompei, in the 18th century. By the Germans it was known as the Posaune, and Hans Menschel is said to have produced instruments equal to those of the present day in 1520. In England it was first known as the Sackbut, but the French and Italian name has come in to general use. Trombones have been made in every size and therefore in every key. The Alto, Tenor, and Bass are preferred however, the Trumpet forming their treble. The trombone has seven positions, defined by elongations of the tube, each with its series of open tube harmonics, and in the hands of a good performer produces very beautiful and absolutely true tones.

Tromlitz (Johann Georg) played, taught, and made flutes. B. 1726,

Gera; d. 1805, Leipsic.

Trommel. Ger. Military DRUM. Trommelklöpfel or Trommelschlägel. Ger. Drumstick.

Trommelschläger. Ger. Drum-

Trompe. Fr. TRUMPET or hunt-Trumpet ing horn.

JEW'S Trompe de Béarn. Fr.HARP.

Trompete. Ger. TRUMPET.

Trompetenzug. Ger. Trumpet stop in an organ.

Trompeter von Säkkingen. Victor E. Nessler's opera comique in three acts and a prelude to book by Bunge, was first performed May 4, 1884, at the Leipsic Stadt Theatre. Werner Kirchoff, a Heidelberg student, is expelled with a number of friends because of

their mad pranks, and they join a fell into disrepute, and finally ceased body of troopers of whom Werner becomes trumpeter, and are sent to Säkkingen. Peasants on the eve of revolt against their master, Baron von Schoenau, insult Margaretha, the Baron's daughter, but she is saved by Werner, and gives him a rose. Her Countess Wildenstein, struck by Werner's resemblance to her son, who had been stolen by the gypsies many years before. The Countess has been divorced from her husband, who, losing his second wife, desires to effect a reconciliation with her, and proposes Damian, his son by this Margaretha. Werner is made trumpeter to the Baron, but the Countess discovers him making love to Margaretha, and he is sent back to his troop. Then the castle is attacked by the peasantry, Damian, who has proved a poor lover, shows himself a coward, and the family are rescued by Werner, at the head of his comrades. A birthmark on his arm enables the Countess to identify him as her long lost son, and of course he becomes the bridegroom of Margaretha. The work has become widely known in an English version.

Trompette. Fr. Trumpet, trumpeter, or reed stop of an organ.

Trompette à Clefs. Fr.TRUMPET.

Trompette à Pistons. Fr. ∇ alve TRUMPET.

Troop. March in quick time or the second beat of the drum as a marching signal.

Troparion. Office book of the Greek church containing the sequences or chants sung after the lessons.

Troubadour. A minstrel poet. In the days of chivalry King René of Provence led the fashion of cultivating the arts of poetry and music, an example followed by many of the highest wounded in the duel, practically the nobility, and the troubadours were the same tale which Ferrando had already minstrel knights of Southern Europe, who found their counterpart in the little brother. The gypsy burned at Minnesingers of Germany. The gentle the stake was Azucena's mother, and arts fell into decay, however, and she confesses that she had herself the Troubadours who had numbered seized the young count, and had meant

to exist.

Troutbeck (Rev. John) translated many libretti into English from German and Italian, published by Novello; was precentor at Manchester and minor canon of Westminster. B. Nov. 12, 1832, Blencowe, Cumberland; d. 1899, London.

Trouveur, Trouvere, Trouverre, or Rymour. A composer of Romants, Contes, Fabliaux, Chansons, and Lais. Those who composed Contes and Fabliaux were also called Contours, Conteurs, or Fabliers.

Trovatore. Giuseppe Verdi's foursecond marriage, as the husband of act opera, to book by Cammarano, based on a tragedy by Vega, was first performed Jan. 19, 1853, Rome. Paris cast, 1857, included: Il Conte di Luna, bar., Manrico; Mario, ten.; Ferrando, bass; An Old Zingaro, bass; Un Messo, ten.; Leonora, Mme. Frezzolini; sop.; Azucena, Mme. Borghi-Mamo, mez. sop.; Ines, sop. The first act opens with a midnight scene in di Luna's palace, at which Ferrando tells how the Count's younger brother had been bewitched by a gypsy, and how the gypsy had been burned at the stake, after which the gypsy's daughter and the Count's little brother had both disappeared. Then the scene shifts to the garden in which Leonora Keyed is confiding to her friend Ines her love for a handsome Troubadour. Di Luna, who loves Leonora, sings a serenade, and Leonora mistakes him for the Troubadour and embraces him. moment later the Troubadour appears. Leonora explains, and the Count having challenged him to mortal combat. the men withdraw, and Leonora falls fainting with terror. The second act transpires in a ruined castle in which a party of gypsies are gathered about a fire, and where Azucena relates to Manrico the Troubadour, who has been narrated of the loss of the Count's princes and kings among their number, to throw him into the flames, but had

destroyed her own child instead. But the gypsy exclaims, "He was your Manrico exclaims, "Then I am not brother! Thus thou art avenged, O your son!" but the gypsy says she has mother mine!" The curtain falls. your son!" but the gypsy says she has been raving, denies the statement she had just made, and denounces Count "Abbietta Zingara," Ferrando; "Tadi Luna, warning Manrico not to spare cea la notte placida," Ines; "Deserto his life a second time. Then a messenger enters, informing Manrico that Leonora has entered a convent, and summoning him to battle against di Luna. The scene shifts to the con-Di Luna desperately in love, has planned to abduct Leonora. As he is about to drag her away Manrico appears at the head of his followers and takes her to the castle of Castellar. The third act opens with the siege of this castle by Count di Luna. Azucena is arrested as a spy, and Ferrando recognizes her and charges her with having stolen the Count's little brother. Di Luna overjoyed on hearing Azucena call on her son Manrico rival and the gypsy at the same time. Again the scene shifts, this time to the castle. Leonora and Manrico are about to be married when Ruiz rushes in with the news that Azucena is to be burned, and Manrico hurries to atrico, who has been captured, is con- place 1897 at Carlsruhe. fined. Leonora and Ruiz enter as the bells are tolling Manrico's doom. Leonora swears to save him at any cost, and when the Count enters, after vainly begging her lover's life she offers herself in ransom for Manrico. and when the Count agrees to the Troubadour's release, takes poison, and then follows the Count. The next scene reveals the interior of the prison in which Azucena and Manrico are immured. Azucena has a vision of her mother's death, but finally falls asleep, watched over by Manrico. Leonora and the Count enter, but when Leonora offers her lover his freedom he curses her, and only realizes the strength of her love and fidelity when pet or TRUMPET MARINE, she falls dead at his feet. Then di Luna orders the execution of Manrico. and awakening Azucena drags her to

The principal numbers are: Act I. sulla terra," Manrico; "Di geloso amor sprezzato," Manrico, Leonora, and di Luna. Act II. "Vedi le fosche. (Anvil Chorus); "Stride la vampa," Azucena; "Mal reggendo," Manrico; "Il balen del suo," di Luna. Act III. "Giovini poveri," Manrico; "Di quella pirra," Manrico. Act IV. "D'Amor sull' ali rose," Leonora; The Miserere; "Ah, che la morte ognora," Man-rico; "Mira di acerbe," Leonora; "Si la stanchezza," Azucena and Manrico.
Troyens. Hector Berlioz's "lyric

poem" to his own book was originally composed as one long opera, but afterwards arranged for two separate performances, the first part, three acts, to save her, determines to punish his being known as "La prise de Troie," and the second, five acts, as "Les Troyens à Carthage." The composer was not able to secure a hearing for the complete work, but the second opera, performed Nov. 4, 1863, at the Paris Theatre Lyrique, proved a failtempt her rescue. The fourth act ure. A notable and the first complete opens outside the tower, in which Man- performance of the whole work took

Troyers, von (Count Ferdinand) commissioned the Octet, Op. 166, composed by Schubert, 1824; was amateur clarinetist, and as such played at a concert of the Gesellschaft der Musikfreunde.

Troyte (Henry Arthur Dyke) composed two popular chants for the Anglican Church. B. May 3, 1811; d. June 19, 1857.

Trugschluss or Trugcadenz. Ger. Interrupted or deceptive cadence.

Truhn (Friedrich Hieronymus) composed the opera "Trilby" and popular songs; wrote on music. B. Oct. 14, 1811, Elbing; d. 1886, Berlin.

Trumbscheit. Ger. Marine trum-

Trummel. Ger. TROMMEL.

Trump. Poetical name for trumpet. Trumpet. Brass orchestral instruthe window, from which she may see ment consisting of an 8-foot smallthe dead body of her supposed son, bored cylindrical pipe, doubled on

itself, or rather curved in three came the pupil of Anton Rubinstein intervals are obtainable. The instrument is of prehistoric origin, and has twelve years, from 1866, he was probeen made in a great variety of shapes. but while giving a clearer and more Moscow Conservatory, founded by resonant tone, has been largely abanexcept in the largest orchestras. The total length of tube of the orchestral trumpet, including mouthpiece and first crook, is 72 inches, which gives the key of F. Other crooks give E, E flat, D, and C. Crooks giving D flat, B, and B flat are more rarely emploved.

Trumpet Marine, or Tromba Marina is a nearly obsolete one-stringed representative of the viol family, formerly much used in convents, and hence called in German "Nonnengeige" (Nun's fiddle). It is played with the bow, only the harmonic tones, which are rich and abundant, owing to the peculiar position of the bridge, and the heavy quality of the string, being used. The name may have been derived from a fancied resemblance to the speaking trumpet used on shipboard.

Tschaikowsky (Peter Ilyitch) composed a famous "Symphony Pathétique," B minor, No. 6, usually accepted as the greatest work in this form of any produced by the New Russian School; "1812, ouverture solenelle" for orchestra, notable for its broad and massive tonal effects, and accompanied in performance by the discharge of cannon; the opera "EUGEN ONEGIN"; in his works

lengths for the convenience of the for composition, and Zaremba, harplayer, and terminating in a bell. mony and counterpoint, and four The open notes of the trumpet follow years later won the prize for compothe harmonic series, but by means sition with his cantata on Schiller's ode, of crooks and slides all chromatic "An die Freude" (the text of the Beethoven Choral Symphony). fessor of history and theory at the Nicholas Rubinstein, and while servdoned for the less difficult cornet, ing in that capacity wrote text-books and made translations of others into Russian. From 1878 he devoted himself exclusively to composition, making his home in St. Petersburg, but visiting Italy, Switzerland, appearing at the London Philharmonic concerts of 1888 and 1889, and conducting his own composition in New York at the opening of Carnegie Hall. In 1893 he was made Dr. Mus. by Cambridge. His dramatic works include: "Voievode," Moscow, 1869, "Opritchnnyk," St. Petersburg, 1874; "Wakula the Smith," St. Petersburg, 1866; "Jevgenjie Onegin" ("Eugen Onégin"), St. Petersburg, 1879, Hamburg, 1892; "Pique Dame" (posth.), Opera, 1902; "Maid of Orleans," 1881; "Mazeppa," 1884; incidental music to the play "Snegourotska," and the ballets "Le Lac des Cygnes" ("Schwanensee"), "La Belle au Bois Dormant," 1890, and "Le Casse-Noisette," Op. 71. His symphonic poems, most of which were in the repertoire of the larger orchestras were "The Tempest," "Francesca da Rimini," "Manfred," "Roméo et Juliette" (fantasy overture), "Ham-let," "Fatum," and "Voievode" (symphonic ballad), while his occasional works include Coronation of every class was ultra-Slavonic in march for orchestra, Coronation canhis choice of material, seeking vigor- tata for soli, choir, and orchestra, and ous and free expression, strongly the Triumphal overture on the Danish defined rhythm, and bizarre effects national hymn. He composed six with a general disregard of classic symphonies, four orchestral suites tradition; was among the most in- including "Mozartiana," three piano dustrious and useful of teachers. At concertos, string quartets in D, F, E first a law student, then a civil service flat minor; a serenade for string employee, it was not until he was 22 orchestra, a sérénade melancholique that Tschaikowsky took up the study for violin and orchestra, Op. 48, of music seriously. Then he entered Marche Slav for orchestra, "L'Orage"; the St. Petersburg Conservatory, be- a 4-part vesper service, a 4-part Russian litany; many Russian songs, Kin- founded a vocal institute in New York; derlieder, a violin concerto, the string sextet "Souvenir de Florence," and much piano music including "Souvenir de Hapsal," Op. 2; Valse venir de Hapsal," Op. 2; Valse Scherzo, Caprice, Romance, Nocturne and Humoresque, sonata in G, 24 little pieces known collectively as "Album d'enfants," and 50 Russian folk-songs arranged for 4-hand piano. B. April 25, 1840, Wotkinsk, in the Government of Wiatka, Russia; d. of cholera, Nov. 6, 1893, St. Petersburg.

Tschirch (Hermann) played organ. B. 1808, Lichtenau, Silesia; d. 1829, Schmiedeberg. Karl Adolf wrote on B. 1815, Lichtenau; brother music. of HERMANN; d. 1875. Guben. Friedrich Wilhelm composed dramatic works; conducted. B. 1818, Lichtenau; brother of HERMANN; d. 1892, Gera. Ernst Lebrecht composed dramatic works and taught. B. 1819, Lichtenau; brother of HERMANN; d. 1854, Berlin. Heinrich Julius composed, and became royal music director. B. 1820, Lichtenau; brother of HERMANN; d. 1867, Hirschberg, Silesia. Rudolf composed and directed B. 1825, Lichtenau; brother music. of HERMANN; d. 1872, Berlin.

Original form of the Tschudi. name of the SHUDI family.

Tua (Maria Felicita " Teresina ") played violin with notable success in concerts and recitals throughout Europe, and in 1887 toured America; pupil of Massart, Paris Conservatoire, where she won first prize for violin, 1880. B. May 22, 1867, Turin; retired after her marriage to Count Franchi-Verney della Valetta, 1891.

Tuba. Brass valve instruments forming the bass of the SAXHORNS In Germany the or Bombardons. Tuba in F is commonly played, but in Great Britain instruments in E flat and B flat are preferred.

Tuba. L. Trumpet or powerful

reed stop in the organ.

Tuba major or Tuba mirabilis. 8-ft. high pressure reed ORGAN stop.

choirmaster of various churches and Prague; d. 1820, Pest.

pupil of Apthorp, Davis, and Wheeler, Boston; Garcia, Behnke, and Shakespeare, London, and San Giovanni and Lamperti, Italy. B. Nov. 16, 1853, Brighton, Mass.; add. New York.

TUCZEK

Tubbs (James) made violin bows in London as successor to the business established by his grandfather and

continued by his father.

Tubular Pneumatic Action lightens the touch of modern ORGANS.

Tucher, von (Baron Gottlieb) wrote on music. B. 1798, Nurnberg;

d. 1877.

Tucker (Rev. William) composed the anthem "O give thanks," and other church music; sang Eng. Chapel Royal; priest, minor canon and precentor, Westminster Abbey, 1660.

Tuckerman (Dr. Samuel Parkman) composed services, the festival anthem "I was glad," carols, chants, part-songs, short anthems; edited "Cathedral chants," 1858, largely used by Protestant Episcopal choirs in the United States, two collections of hymn tunes and anthems and "Trinity Collection of Church Music," 1864, largely composed of the works of Dr. Edward Hodges and his own; played organ at Trinity Church, New York, in succession to Hodges; lectured on Church music; collected a notable library; was member of the Roman Academy of Sta. Cecilia; received his doctor's degree from Archbishop of Canterbury during a sojourn at English Cathedrals for purposes of study; pupil of Zeuner, Boston, and in early life organist of St. Paul's, that city. B. Feb. 17, 1819, Boston, Mass.; d. 1890, Newport.

Tucket. Flourish on the trumpet, said to be derived from the Italian TOCCATA or the Spanish tocar, as tocar trompeta, to sound a trumpet.

Tuczek (Vincenz Franz) composed the fairy opera "Dämona"; "Moses in Egypt," "Samson" and other oratorios; incidental music to tragedy "Lanasse"; sang; was chapelmaster to the Duke of Courland, and Tubbs (Frank Herbert) wrote later conducted at the Leopoldstadt books and essays on the voice; was Theatre, Vienna. B. about 1755, of artists better known as DUSSEK.

Tudway (Dr. Thomas) became professor of music, Cambridge University, 1705, in succession to Dr. Staggins; composed the anthem "Thou O God, hast heard our desire "for his doctor's degree; made a valuable collection of cathedral services, and was made composer to Queen Anne, but lost his post owing to some bad puns which were construed to libel the authorities, and spent the latter part of his life in the service of various nobles; chorister in boyhood, Eng. Chapel Royal, then ten. at St. George's, Windsor, and organist at King's College. B. about 1650.

Tulou (Jean Louis) was the world's greatest flutist, preferring to play a five-key wooden instrument which he manufactured himself in opposition to the Boehm instruments; taught flute from 1829, Paris Conservatoire, where he had been prize pupil of Wünderlich; succeeded Wünderlich as solo flute at the Opera, but nearly ruined his career by bon mots at the expense of the ministry; composed grand solos with orchestra and other flute music still valued. B. Sept. 12, 1786, Paris; d. July 23, 1865, Nantes.

Tuma (Franz) composed masses in D minor, E minor, and other church music in the style of Bach; played viol da gamba; sang ten.; became chapelmaster to Empress Elizabeth; pupil of Czernohorsky and Fux. B. 1704, Bohemia; d. 1774, Vienna.

Tunder (Franz) played organ at the Lübeck Marienkirche, where he B. 1614; preceded Buxtehude. 1667, Lübeck.

Melody or air; JUST IN-Tune. TONATION.

Tuning. Adjustment of an instrument to a recognized pitch. Most instruments in the orchestra are tuned from A, sounded by the oboe. simplest tunings are those of the violin, viola, and 'cello, — fifths. Keyboard instruments in general require

Tuczek. Family name of a number groundwork," unless he be gifted with extraordinarily fine sense of pitch.

Two-pronged in-Tuning Fork. strument of steel invented by John Shore, sergeant trumpeter to George I of England, which set in vibration makes a musical sound varying in pitch according to the thickness of the steel or the length or width apart of the prongs. The ordinary fork gives out a single note only, but one used in Germany has a slider on each prong which moved up and down alters the

Tuono. It. Body of tone or sound;

a tune.

Tuono Ecclesiastico. It. Church MODE or ACCENT.

L. Voice of the multi-Turbae. tude or chorus part in Passion Music.

Turkish; as alla, in Turca. It. the Turkish style.

Turco in Italia. G. A. Rossini's opera, was first performed Aug. 14, 1814, at La Scala, Milan.

Turini (Francesco) composed church music; played organ Brescia Cathedral; pupil of his father, GREG-ORIO. B. 1590, Prague; d. 1656, Brescia. Gregorio composed 4-part Lieder in imitation of the villanelle; was cornetist to Emperor Rudolph II. B. Prague about 1560; d. about 1600.

Türk (Daniel Theophil) composed two symphonies, a cantata; wrote useful text-books for organ and clavier; pupil and friend of Hiller; cantor of St. Ulrich's; music director and professor Halle University. B. Aug. 10, 1756, Claussnitz; d. Aug. 26, 1813, Halle.

Turkish Music or JANITSCHA-RENMUSIK. Noisy music made solely by instruments of percussion, such as cymbals, gongs, triangles, and drums.

Turle (James) composed and edited church music and glees; taught with great success; played organ and was The master of choristers, Westminster Abbey, in succession to Greatorex, 1831; chorister in boyhood, Wells Cathedral. B. Mar. 5, 1802, Somerton, Eng.; the services of an expert, who should d. June 28, 1882. Robert played be provided with chromatic tuning organ Armagh Cathedral; chorister forks to enable him to "tune the Wells Cathedral with his brother

B. Mar. 19, 1804; d. Mar. JAMES. William Taunton played organ English churches; visited America, 1811; chorister Wells Cathedral; cousin of JAMES. B. 1795, Taunton; d. Taunton.

Turley (Johann Tobias) built organs. B. 1773, Brandenburg; d. 1829. Turn. Ornament or grace note in

NOTATION.

Turner (Alfred Dudley) composed; played and taught piano. B. 1854, St.

Albans, Me.; d. 1888.

Turner (Austin) composed and conducted. B. 1823, Bristol; settled in Australia, 1854.

Turner (Dr. William) composed church music; sang counter ten. Eng. Chapel Royal, where he had been chorister; vicar choral St. Paul's and lay vicar Westminster Abbey. 1651, Oxford; d. Jan. 13, 1740, London.

Turnhout, de (Gheert Jacques "Gerard") composed church music; was chapelmaster Antwerp Cathedral, later to the court of Spain. B. about 1520, Turnhout, Belgium; d. 1580, Jean, son of "GERARD. Madrid. was court chapelmaster at Brussels till 1595.

Turpin (Edmund Hart) composed the cantatas "Song of Faith," "Jerusalem," oratorios, masses, overtures, the symphony "The Monastery"; conducted; played organ St. Bride's from 1888; wrote for and edited musical publications; lectured; pupil of Hullah and Pauer. B. May 4, 1835, Nottingham; d. Oct. 25, 1907.

Turr. Burmese violin with three

strings.

Turtshaninoff (Peter Ivanovitch) composed; played organ; taught. B. 1779, St. Petersburg; d. 1856.
Tutta. It. "All," the whole, as

forza, the full power of force; arco. the whole length of the bow.

Tutte corde. It. Direction to play on all the strings instead of one, una

corda.

"All." Directs that Tutti. It.every performer participate in the execution of the passage.

Tuyaux à Anche. Fr. Reed pipes. Tuyau d'Orgue. Fr. Organ pipe. mitted suicide, 1876.

Twelfth. Interval of twelve diatonic degrees repeating the fifth; organ stop tuned twelve notes above the diapasons.

Tye (Dr. Christopher) composed much church music, including a setting of the first 14 Chapters of the Acts of the Apostles to his own metrical English version; chorister and gentleman, Eng. Chapel Royal; played organ Ely Cathedral. B. Westminster; d. 1572. Westminster.

Tylman (Susato) published music in Antwerp from 1543; was town musician prior to that date; composed part-songs; known also as Thieleman,

Tilman, and Tielman.

Tympani. DRUMS Tympanon. Fr. DULCIMER.

Tyndall (John) wrote "Sound," 1867, dealing with acoustics and music; famous as a scientist. B. 1820, Leighlin Bridge, Ireland; d. 1893, Haslemere, Eng.

Tyro. Beginner in music or other

sciences.

Tyrolienne. Folksong of the Tyrol; song accompanied with dancing; the earliest specimen in opera is Rossini's "Toi que l'oiseau," in third act of Guillaume Tell; songs in which the JODELN is freely used.

Tzetze. Abyssinian instrument similar to the guitar, formed of a long carved neck attached to a gourd. It has frets and one string, usually made of the tough fibre of a palm tree.

Tbaldus. HUCBALD.

Uber (Christian Benjamin) composed dramatic works. B. 1746, Breslau; d. 1812. Friedrich Christian Hermann composed and conducted opera; son and pupil of CHRISTIAN BENJAMIN. B. 1781, Breslau; d. 1822, Dresden. Alexander composed; played 'cello; conducted; pupil of his father CHRISTIAN BENJAMIN. 1783, Breslau; d. 1824, Carolath, Silesia.

Uberti (Giulio) taught Malibran, Grisi, and many others the art of declamation; wrote poetry and aided in the early struggles for the independ-Tuyaux à Bouche. Fr. Open pipes. ence of Italy. B. 1805, Milan; com-

T. C. CORDA.

Ucellini (Don Marco) composed. and was conductor in Florence, 1673.

Uebelklang or Uebellaut. Ger. Discord, harsh music.

Uebereinstimmung. Ger. Con-

sonance, harmony. Uebergang. Ger. Passage, transi-

Uebermässig. Ger. Augmented.

Uebung. Ger. Exercise.

Ugab, Huggab, Agub. Heb. First wind instrument mentioned in the Bible, given as organ in the authorized edition, Gen. iv., 21. Sometimes translated in the Septuagint by cithara, psalm, and organ. In its earliest form it was probably PAN-PIPES or a syrinx, but grew into a more important instrument. Possibly it was used in Psalm CI, in a poetical sense, as meaning all wind instruments, just as minnim is of all string instruments: "Praise him upon the strings, (minnim) and pipe, (ugab)."
Ugalde (Delphine Beauce) sang

sop. in opera, debut, 1848, as "Angela" in "Le Domino Noir," Paris Opera Comique; taught vocal; managed Bouffes Parisiens for a time with her second husband, Varcollier. B. Dec. 3, 1829, Paris; d. Paris.

HUCBALD. Ugbaldus.

Ugolini (Vincenzo) composed church music; taught, and was himself pupil of Nanini; Maestro at St. Peter's, Rome, 1620-26. B. about 1570, Perugia; d. 1638, Perugia.

Ugolino (Fra Biagio) wrote a work on music published 1744; Venetian

monk.

It.Equal, similar, as Uguale. Canone a tre voci, canon for three equal voices.

Ugualmente. It. Equally, simi-

larly.

Uhl (Edmund) composed a romance for violin with orchestra, songs; wrote criticism; played organ at the Synagogue and taught Freudenberg Conservatory, Wiesbaden; pupil the Leipsic Conservatory, where he won the Helbig piano prize, 1878. B. Oct. 25, Fondo. 1853, Prague; add. Wiesbaden.

Uhlig (Theodore) wrote on theory; musical NOTATION.

Abbreviation of UNA composed; played violin. B. 1822, Wurzen, Saxony; d. 1853, Dresden.

Ulibisheff or Ulibichew. OULI-

BICHEFF.

Ulrich (Hugo) composed symphonies, one in B minor, 1852, which was played throughout Germany, and the Symphonie Triomphale, which won a \$250 prize, Brussels Academy, 1853, one in G, the opera "Bertrand de Borm," two overtures, a string quartet, sonata for 'cello, piano music; pupil of the Breslau Convict and later of Dehn. B. Oppeln, Silesia, Nov. 26, 1827; d. Mar. 23, 1872.

"Human," Umana, Umano. It.

as voce, the human voice.

Umbreit (Karl Gottlieb) composed, and played organ, touring as virtuoso. B. 1763, near Gotha; d. 1829.

Umfang. Ger. Compass, scope, as der stimme, the compass of the voice.

Umkehrung. Ger. INVERSION. Umlauf (Ignaz) composed "Bergknappen," the first singspiel produced at the Vienna Burgtheatre, 1778, "Das Irrlicht," and many other once popular comic operas; deputy chapelmaster to Salieri at the Vienna court theatre. B. 1756, Vienna; d. June 8, 1796, Vienna. Michael conducted the concerts at which Beethoven could only assist after he had become deaf; composed the comic opera "Der Grenadier," Kärnthnerthor Theater, Vienna, 1812; sonatas and other piano works; pupil of his father IGNAZ. B. 1781, Vienna; d. June 20, 1842, Baden, near Vienna.

Umlauft (Paul) composed a "Mittelhochdeutsches Liederspiel," the dramatic poem with orchestra, "Agandecca," 1892; the one-act opera "Evanthia," Duke of Coburg-Gotha prize, 1893; Mozart Scholar at Leipsic Conservatory. B. Oct. 27, 1853,

Meissen: add. Berlin.

Un, Una, Uno. It. "One," as corda, one string; volta, once.

Un Anno ed un Giorno. Sir Julius Benedict's one-act opera was first performed, 1836, at the Naples Teatro

Unca. L. Quaver. Eighth note in

Uncoupled. Direction in ORGAN music that the manual or pedal is to be detached from the row to which it

was coupled.

Unda Maris. "Wave of the sea." "VOX ANGELICA," organ stop, so called because of its wavy undulating

Undecima. L. Eleventh.

Undecimole. Group of eleven notes to be played in the time of eight of the same kind.

Undersong. Chorus or burden of

a song.

Undertones.

for the low harmonics.

Tremulous Undulazione. It.sound produced upon the violin by the vibratory pressure of the finger upon the strings.

Unequal Temperament. TEM-PERAMENT in which certain keys are made nearly true to the greater imperfection of more distant keys.

Unequal Voices. Voices of mixed qualities such as those of men and

women in chorus.

Unessentials. Passing, auxiliary or ornamental notes not absolutely

necessary to the harmony.

Unger (Caroline) sang sop. in opera, debut at Vienna in "Cosi fan tutte," 1821, appearing at the first performance of Beethoven's Ninth Symphony and Mass in D, afterwards in Italy under Barbaja, with great success, being known as "Ungher"; pupil of Aloysia Lange and Vogl. B. Oct. 28, 1805, near Pest; d. Mar. 23, 1877, at her villa near Florence.

Ungerader Takt. Ger. Triple time.

Unharmonischer Querstand. Ger. FALSE RELATION.

Unison. Homophonous, or having the same number of vibrations; music in octaves for mixed voices or instruments.

Unisoni. It. Unisons; two or more parts playing or singing in unison or at the octave according to the character of the instrument or voice.

Unisono. It. octaves.

Unisonous. In unison or in octaves.

Unisonus. L_{\bullet} In unison or in octaves.

Unitamente. It. Unitedly, together.

"One by one," Uno a Uno. It. severally.

Un peu plus lent. Fr.

slower.

Un Pochettino or Un Pochino. It. Little, very little, as più mosso, a very little more lively.

Un poco. It. A little, as allegro, Term in ACOUSTICS rather quick; più, a little more, ritenuto, slightly retarded.

Unterbass. Ger. DOUBLEBASS. Unterdominant. Ger. SUB-DOMINANT, as Akkord, chord of the

subdominant. Unterhalbton. Ger. LEADING

NOTE.

Unterleitton. Ger. Dominant seventh.

Untersatz. Ger. Sub-bass.

Unterstimme. Ger.Under-part. Upbeat. Unaccented beat; one where the conductor's hand is raised.

Up Bow. Up stroke of the bow, usually producing a less powerful tone

than down BOWING.

Upham (J. Baxter, M. D.) was president of the Boston Music Hall Association, 1855-84; president of the Handel and Haydn Society, 1860-70; chairman of the committee on music of the Boston public schools, 1857-72, and instrumental in the erection of the great Walcker organ in Music Hall.

Uppatura. Med. L. Song of a profane character, forbidden to be

sung in church.

Upton (George Putnam) wrote the life of Theodore Thomas, with whom he was long intimately associ-" Standard Symphonies," "Standard Operas," "Standard Oratorios," all excellent works of their class; "Musical Memories," 1908; founded and was first president of the Chicago Apollo Club, 1872; wrote music criticism for the Chicago "Tribune" from 1861, and later con-In unison or in tributed editorials to that newspaper; aided materially in the foundation of the Chicago Symphony orchestra; was Dr. Chrysander edited the famous Te graduated from Brown University, 1854, and shortly afterwards settled in Chicago. B. Oct. 25, 1835, Boston, London, 1675. Mass.; add. Chicago

Urbani. VALENTINI.

Urban (Christian) wrote on music; conducted; composed. B. 1778, El-

bing.

Urban (Heinrich) composed the symphony "Frühling," the overtures who played flute and organ. B. 1842, "Fiesco," "Scheherazade," "Zu einem Festnachtspiel"; taught theory and violin Kullak Academy from 1881; pupil of Ries, Laub, Hellmann. B. symphony, piano sonata, the opera Aug. 27, 1837, Berlin; d. Nov. 24, 1901, Berlin. Friedrich Julius wrote vocal methods; composed songs; taught vo-cal, Berlin; pupil of Ries, Hellmann, Grell, Elsner, and Mantius, and in boyhood, solo sop. at the Domchor; brother of HEINRICH. B. Dec. 23, 1838, Berlin; add. Berlin.

Urfey, d' (Thomas). D'URFEY.

Urhan (Chrétien) composed two string quartets, a romance on two notes, much chamber music; played all bow instruments; was noted as violinist and played viol d'amour so well that Meyerbeer composed a passage for that instrument in the "Huguenots"; played violin at the Paris Opera 30 years, from 1816, without ever looking at the stage. B. Feb. 16, 1790, near Aix-la-Chapelle; d. Nov. 2, 1845, Belleville, near Paris.

Urh-Heen. Chinese violin.
Urich (I.) composed the operas
"Der Lootse," "Hermann und Dorothea," "Le Carillon," Berlin, 1902;

pupil of Gounod. B. Alsace.

Urio (Francesco Antonio) composed a famous Te Deum for voices and orchestra from which Handel borrowed 10 numbers for his "Dettingen Te Deum," six for "Saul," one for "Israel in Egypt," and one for his "L'Allegro." Besides this work, Urio, who was a Minorite monk, and chapelmaster of churches in Milan and Venice, composed motets for two, violin, "salmi concertanti" for three

Deum which was published in 1871.

Urquhart (Thomas) made violins in

Urso (Camilla) played violin with distinction in all parts of the world, debut in America at 10, then becoming a pupil of Massart, Paris, and resuming her concert-work after several years

"Der Sturm," based on Shakespeare's
"Tempest"; the comic opera "Das
Unmöglichste von Allem" to his own book, Carlsruhe, 1897; taught, Hoch and Raff conservatories; pupil of Lachner, Wallenstein, Raff and Liszt. B. Feb. 17, 1850, Frankfort on Main; add. Berlin.

Ut. The note C; the first of the

Guidonian syllables.

Ut Bémol. Fr. C flat.

Ut Dièse. Fr. C sharp.

Ut Dièse Mineur. Fr. C sharp minor.

Utenthal (Alexander) composed and conducted; name also spelled Uutendal. B. Flanders; d. May 8,

1581, Innspruck.

Ut Queant Laxis are the first words of the Latin hymn for the feast of St. John the Baptist, from which Guido d'Arezzo chose the six syllables used in solmisation and developed the Harmonic Hand. Guido in writing to Brother Michael, 1025, explains that he has used these syllables to advantage in teaching children, applying them to the Hexachordon naturale in such a way that each syllable represented a given pitch, Ut being movable, in fact, precisely as is Do in the modern Tonic Sol Fa systems. To give the hymn in such a way as to show the origin of Guido's mnemonic idea, it need only be printed with the first syllable of each line in black type: three, and four voices, with or without Ut queant laxis, Resonare fibris, Mira gestorum, Famuli tuorum, Solve polvoices with violin, the oratorios "San- luti, Labii reatum, Sancte Ioannes. sone." 1701, and "Maddalena Conver- Guido had contented himself with tita," 1706, and much other music. combining the Greek Tetrachords, and it was not thought necessary to add a seventh syllable Si until the beginning of the 17th Century, and then it was formed by combining the initial letters of the Baptist's name.

Utriculariae. L. BAGPIPE.

Ut Supra. L. As above, as before, as Gloria Patri, Gloria as before.

V. Abbreviation of verte, violino, violini, voce, voci, volta, volti, etc. Va. Abbreviation of VIOLA.

Va. It. "Go on," as Crescendo, go on increasing the power, Rallentando,

go on dragging the time.

Vaccaj (Niccolo) composed "Giulietta e Romeo," Naples, 1825, "Marco Visconti," "Giovanna Grey," "Virginia," and 16 other operas, a method, much church music; was director and chief teacher of composition, Milan Conservatory, 1838-44; pupil of Jannaconi and Paisiello. B. Mar. 15, 1790, Tolentino; d. Aug. 5, 1848, Pesaro.

Wavering and Vacillando. It.uncertain about the time or tone.

Vaet (Jacques) composed an 8-part Te Deum, 5-part Miserere, 25 motets, and much other church and occasional music while serving the court at Vienna, where he was composer from 1520, and chapelmaster from 1564. B. Flanders; d. Jan. 8, 1567, Vienna.

With a vague, indefi- ∇ ago. It.

nite expression.

Vaisseau-Fantome. Pierre Louis Philippe Dietsch's two-act opera to the libretto of "Fliegende Holländer," which he purchased from Richard Wagner, was first performed Nov. 9, 1842, at the Paris Opéra.

Valce. It. WALTZ.

Valentini (Giovanni) played organ and composed; Italy, 17th century.

Valentini (Giuseppe) played violin length of a note. and composed. B. about 1690, Florence.

Valentini (Pietro Francesco) composed a canon on a line "Illos tuos" from the Salve Regina which Kircher said could be sung more than 3000 nodo di Salomo," also capable of almost infinite treatment; pupil of Nanini. D. 1654, Rome.

Valentini (Valentino Urbani) composed the opera "Il Trionfo d'Amore," London, 1708, which was actually sung in English by a cast including himself, The Baroness, Margherita de l'Epine, Leveridge, and Mrs. Tofts; sang con. with distinguished success, 1707 to 1714. Italy.

Valentino (Henri Justin Armand Joseph) conducted at the Paris Opéra 1818; was honorary royal chapelmaster; became chief conductor. Opéra Comique, 1831, resigned five years later and founded the Concerts Valentino at which he produced classical programmes at popular prices. B. Oct. 14, 1787, Lille; d. Jan. 28, 1865. Versailles.

Valeriano (Cavaliere Pellegrini) sang con. rôles, London Opera, 1712-13; prior to that was musico at the court of the Elector Palatine.

Valeur. Fr.Value, worth, or length of a note.

Valleria (Alwina Lohmann) sang sop. with success in oratorio and opera, debut as "Linda di Chamouni," St. Petersburg, 1871, later as "Inez," "Susanna," "Michaela," etc., Covent Garden and Carl Rosa company; range b flat to d'"; pupil of the Royal Academy of Music and of Arditi. B. Oct. 12, 1848, Baltimore, Md.; m. R. H. P. Hutchinson, of Husband's Bosworth, Eng., Aug. 23, 1877, and retired.

Vallotti (P. Francesco Antonio) wrote "Della Scienza teorica e pratica della moderna musica," Padua, 1779; composed a Requiem for Tartini; was organist and chapelmaster of St. Autony's, Padua. B. June 11, 1679, Vercelli; d. Jan. 16, 1780, Padua.

Value, worth, and Valore. It.

Valse. Fr. WALTZ.

Valse à Deux Temps. Fr. Waltz now often danced in which two steps are made to each measure of three beats.

Valves are crooks permanently atdifferent ways; and the canon "Nel tached to horns, trumpets, and other wind instruments controlled either by piston or rotary action, by which the length of the tube may be increased so as to complete the scale, to transto obtain correct intonation. The first valve usually lowers the tone by a whole tone, the second valve by a semitone, the third valve by a tone and a half, and when there is a fourth valve. as in some instruments of deep pitch, by two tones and a half.

Vamp. To improvise an accompani-

ment.

Heinrich Marschner's Vampyr. four-act opera, to book by Haser, was first performed Mar. 28, 1828, at

Leipsic.

Van Bree (Johann Bernard) composed masses, cantatas; was conductor the Amsterdam Felix Meritis Society and other concerts; played violin; pupil of his father. B. 1801, Amster-

dam; d. Feb. 14, 1857.

Van Cleve (John Smith) composed, lectured, wrotecriticisms, taught, and played piano, though handicapped by blindness from early manhood; attached to the College of Music and the Conservatory of Music in Cincinnati, and was resident of Chicago for a time; pupil of Nothnagel, W. Steinbrecher, Lang, and Apthorp. B. Oct. 30, 1851, Maysville, Ky.; add. Cincinnati, O.

Van den Eeden (Gilles) sang and played organ at the court of the Elector of Cologne, where he was Beethoven's first teacher. D. 1782. Heinrich was musician to the Elector of Cologne in 1695, and the father or

uncle of GILLES.

Vanderlinden (C.) composed two operas, overtures; conducted National Guard band and Dordrecht Philharmonic Society; pupil of Böhme and Kwast. B. 1839, Dordrecht.

Vander Straeten (Edmond) wrote "La Musique aux Pays-Bas," 7 vols., and other highly valuable historical and archæological works; was associated with Fétis 14 years as secretary at the Brussels Conservatory, and served the Belgian government on scientific missions; composed the theologian. opera "Le Proscrit," 1849; in early life law student at Alost and Ghent University. B. Dec. 3, 1826, Oude-posed dramatic works. B. 1862, Mola naarden, Flanders; d. 1895, Brussels. di Bari; d. 1898, Naples.

Van der Stucken (Frank Valenpose the key, or to enable the player tin) conducted the Cincinnati May Festivals in succession to Theodore Thomas, and from 1895 until disbanded, the Cincinnati Symphony Orchestra; was dean of the Cincinnati College of Music; composed the opera "Vlasca," Paris, 1883; the symphonic prologue "William Ratcliff," Cincinnati, 1899, "Pagina d'amore," for soli, chorus, and orchestra, a Festival March, "Pax Triumphans," Antwerp, 1902, songs. Of Belgo-German ancestry, though born in America, he was taken to Antwerp at eight, studied with Benoit, later with Reinecke, Sänger, and Grieg, and with Liszt in Weimar; was conductor Breslau City Theatre, 1881-82; and of the New York Arion, 1884-95. B. Oct. 15, 1858, Fredericksburg, Texas; add. Cincinnati, O.

Van Duyse (Florimond) composed the ode-symphonie "De Nacht," seven operas produced at Ghent and Antwerp; pupil of Ghent Conservatory, where he won first prize, 1873, with his cantata "Torquato Tasso's Dood." B. Aug. 4, 1853, Ghent; add.

Ghent.

Van Dyck (Ernest Marie Hubert) sang ten. in opera with especial success in Wagnerian rôles, debut as "Lohengrin," Paris, 1887, at Bayreuth as "Parsifal," 1892, and from 1888 at the Vienna court opera, Covent Garden, London, and Metropolitan Opera House, New York. In early life law student and then a journalist in Paris, he became pupil of St. Yves. B. April 2, 1861, Antwerp; add. Paris.

Vanini-Boschi (Francesca) sang con. in London operas under Handel with her husband, Giuseppe Boschi, who possessed a noble bass voice.

Vanneo (Stephano) wrote on theory; became monk. B. 1493, Recanati,

Ancona.

Van Os (Albert "the Great") was the first organ builder of record, having erected that of St. Nicholas Church, Utrecht, 1120; priest and

Van Rooy. ROOY.

Van Westerhout (Niccolo) com-

Variamente. It.manner.

variety as may be obtained by the lar, spreading all over France under introduction of new figures in counter- the name of Lais des Vaux de Vire. of the theme or harmonies to another Legitimate use of variations is beauty of a passage in music as the repetition of an idea clothed in different language which is the basis of Hebrew poetry. Its abuse in either music or poetry is intolerably monot-But as thorough knowledge and skill in the construction of variations is essential to the working out of FORM, it is not surprising to find that Bach, Haydn, Mozart, Beethoven, and practically all the great composers of more recent times, have delighted to produce such works.

Variato. It. Varied, changed, al-

tered, with variations.

Varié. Fr. VARIATO.

Varney (Pierre Joseph Alphonse) composed operettas and conducted. B. 1811, Paris; d. 1879. Louis composed comic operas, revues, and other light musical works for the Paris stage, numbering more than 30 from 1876. Son and pupil of P. J. A.; add.

Vasseur (Leon Felix August Joseph) composed masses, many light dramatic works; played organ, Versailles; conducted Concerts de Paris and at the Folies-Bergères; pupil the École Niedermeyer. B. May 28, 1844, Pas de Calais; add. Paris.

Vaucorbeil (August Emanuel) composed the comic opera "La Bataille d'Amour," 1863; chamber music, "Simple Chanson," and other songs; became Inspecteur des Beaux Arts, 1878; and then managed the Paris Opera, where his administration was chiefly distinguished by parsimony. B. Dec. 15, 1821, Rouen; d. Nov. 2,

Vaudeville. Fr. Originally apthe valleys of Vaux de Vire in Nor- Hungary; add. Pest.

In a varied mandy in the 15th century. Of a satirical nature, these songs had for Variations. The repetition of a their subjects love, drinking, and passtheme or musical phrase with such ing events, and they became very popupoint, the use of grace notes and other Their eccentric character lived after florid treatment, or the transposition their history was forgotten, and plays with songs of this description interpolated came to be called Vaudevilles as effective in bringing out the full and sometimes Virelais, the songs forming an integral portion of the plot or subject. In the United States the term is loosely applied to what were formerly called "variety shows," entertainments similar to those given in English "Music halls."

Vaughan (Thomas) sang ten. English concerts and oratorio; pupil of Beckwith while chorister at Norwich Cathedral, later sang Eng. Chapel Royal, and became vicar choral of St. Paul's, and lay vicar Westminster Abbey. B. 1782, Norwich; d. Jan. 9,

1843, Birmingham.

Vauxhall Gardens, originally known as Spring Garden, London, contained a theatre at which performances of light operas and ballets were given, as well as concerts, and a rotunda which was used for concerts when the weather was bad. The name was derived from that of Jane Vaux, an early proprietor, and the Gardens first became a popular resort in 1661. Fireworks, tight-rope walking, and other familiar circus attractions, in addition to the concerts, maintained the popularity of the resort until 1859, by which time it had become thoroughly disreputable, and was sold off in building lots. Handel's music in celebration of the peace of Aix-la-Chapelle was performed there as a "public rehearsal," April 21, 1749, before an audience of 12,000 people.

Vavrinecz (Mauritius) composed "Rosamunda," the one-act opera Frankfort-am-Main, 1895, the four-act opera "Ratcliff," Prague, 1895; five masses, an oratorio, a symphony; was chapelmaster Pest Cathedral; plied to a country song similar to pupil of Volkmann and Pest Conserthose written by Oliver Basselin of vatory. B. July 18, 1858, Czegled,

Vecchi or Vecchii (Orazio) com- teaches that this varies with the temposed "Amfiparnasso," which con- perature and density of the medium. sisted of a series of 5-part madrigals Cathedral and to the Duke. His other 1551, Modena; d. Feb. 19, 1605.

Veemente. It. Forcible, vehement. or vehemence.

Veiled Prophet of Khorassan. Sir C. V. Stanford's three-act opera, to book by Squire based on Moore's poem, was first performed Feb. 6, 1881, at the Hanover court theatre as "Der verschleierte Prophet."

Velato, Velata. It. Veiled, as

Vellutata, Vellutato. It.In a

soft, velvety manner.

Velluti (Giovanni Battista) sang sop, in opera with great distinction, debut at 20 at Forli, and in 1807 appearing in Niccolini's "Trajano" with such success that he was at once acclaimed the greatest singer of his time, and repeating this triumph at the San Carlo, Naples, the Scala, Milan, and in Vienna, where verses were written in his honour, a medal struck, and he was crowned; was the last of the celebrated Italian castrati singers. In 1825 he received \$3000 for a few appearances at the London Opera, and the following season \$14,-000, although his voice was nearly gone. He was likewise an able conductor; pupil of Calpi. Monterone, Ancona; d. 1861.

Veloce. It. Rapid, swift.

Very Velocissimamente. It. swiftly.

 ∇ elocissimente. It. Swiftly. Velocita, con. With swift-It.ness, rapidity.

ACOUSTICS Velocity of Sound.

Venice was the seat of a Royal sung to action in pantomime although Conservatory of Music which taught the players sometimes joined with the the art in all branches, and which is chorus, Modena, 1595, and which he the legitimate successor of the Concalled "commedia harmonica," a term servatorii known as the Pieta, the which may be rendered "musical com- Mendicanti, the Ospedaletto and the edy." Pupil of Padre Salvatore Es- Incurabili, all originally charitable senga, Vecchi himself took orders, and organizations, where children, and was archdeacon of Corregio, and from especially girls, might be trained in 1596 chapelmaster of the Modena music, and from which, at a suitable age, they were dowered by the state, works, church music, and madrigals either for marriage or the religious are in the Venetian style. B. about life. Performances of sacred works by the pupils of these great schools were highly admired by contemporary Veemenza, con. It. With force musicians from all parts of the world. From the first half of the 16th century, when WILLAERT became chapelmaster of San Marco Cathedral, and founded what became known as the Venetian school, the influence of Venice in art was of extreme importance. There, too, was the home of MONTEVERDE from whom the mod-Voce, voice, the tone of which is not ern science of harmony dates its beginnings. There, in 1637, was opened the first Opera House, to which the general public might obtain admission, known as the Teatro di San Cassiano, for which Monteverde composed his new opera "L'Adone," 1640. worth while to record that the men who risked their fortunes in this first lyric theatre were the theorbist, Benedetto Ferrari, and the composer, Manelli da Tivoli. So well did their project succeed that by the beginning of 1700, 11 opera houses had been erected in Venice alone. Of the modern opera houses in Venice the most celebrated have been La Fenice and the San Mose.

Veni Creator Spiritus is the hymn provided in the Roman Breviary for the Feast of the Pentecost at Vespers, and is likewise sung at ordinations, B. 1781, and on other solemn occasions. Tradition makes Charlemagne its author. The most celebrated of the polyphonic settings is that of Palestrina. Bishop Cosyn wrote the version used in the Anglican Church.

> Venite Exultemus Domino. opening words of the Vulgate version of Psalm 95. In the Anglican Church

Prayer.

ously had been domiciled in the Salle Feydeau, removed to the Théâtre des Nouveautés. was used for the Italian Opera, and then, after many vicissitudes, became of the London Exposition, 1862, and a fashionable house for concerts and numerous dramatic works besides those a new Italian company. Rossini's named, all of which combined to rank Stabat Mater, 1842, Verdi's "Aïda," him as one of the world's greatest and Requiem, 1876, were among the composers. Son of an innkeeper and notable works which had their first grocer at Roncole, a hamlet near Bus-Parisian performance in this house, seto, in what was formerly the Duchv The old Theatre Ventadour passed out of Parma, his fondness for music was of existence, 1879.

brass tubes of the METAL WIND to get him a little spinet when he was INSTRUMENTS to sound the semi- seven years old, and procured him lestones and tones between the natural sons from Baistrocchi, the organist of open harmonics; mechanical device on the Roncole church. In a year the child the ORGAN which cuts off the wind had learned as much as his teacher from a particular sound-board.

Ventile. It.VENTIL.

dramatic works, and wrote on music. the admiration of Barezzi, his father's B. 1851. Mantua; committed suicide, friend and patron in business, and a 1895.

beautiful.

opera, popular songs; played 'cello; taught. B. about 1814, Genoa; d. 1878.

sets of violin sonatas; played violin, Florence, 17th century. Francesco Maria composed "Adriano," 1735, and other operas, 24 sonatas for violin; much chamber music; played violin, ranking as the foremost of his day, and inspiring Tartini to renewed technical study; nephew and pupil of Milan. Basili, then director of the ANTONIO. B. 1685, Florence, and great conservatory, refused him a hence called "Il Fiorentino"; d. 1750, scholarship on the ground that he Pisa.

TIONS; arrangement by which would one day proudly adopt as its "stops" on a harpsichord were moved name Reale Conservatorio di "Giuin and out.

tion, combination, binding.

this psalm is sung at Morning San Marco's, Venice. B. Flanders: d. about 1567.

Ventadour Theatre, Paris, was opened to the public, 1640, and was opened to opera comique from 1829 to "TRAVIATA," "TROVATORE," 1832, when the company, which previ
"BALLO IN MASCHERA," "AIDA," "OTELLO," "FALSTAFF," a splendid Requiem for Manzoni, two sym-For a time the house phonies, six concertos for piano, an r the Italian Opera, and "Inno delle Nazioni" for the opening so conspicuous in childhood that his Ventil. Ger. VALVE enabling the parents, though very poor, managed could impart, and at 10 became his successor as organist. Two years Venturelli (Vincenzo) composed later he had the good fortune to arouse wealthy merchant of Busseto. Barezzi Venusto. It. Graceful, fine, and was president of the local Philharmonic Society, a keen amateur, and, having Venzano (Luigi) composed an taken young Verdi into his business, soon placed him for further instrucught. B. about 1814, Genoa; d. 1878. tion with Provesi, who was at once Veracini (Antonio) composed three conductor of the Philharmonic and organist of the Busseto church. At 16 he had the admiration and friendship of all Busseto. The local Monte di Pietà awarded him a stipend of \$120 for two years, while Barezzi provided the means for lessons, and the young musician was shipped off to lacked talent, unable to foresee that Veränderungen. Ger. VARIA- the institution over which he presided seppe Verdi" di Milano, but Lavigna, Verbindung. Ger. Union, connec- cembalist of La Scala accepted him as a pupil, and the boy studied indus-Verdelot (Philippe) composed mad-triously under that master for the rigals and church music; sang at next two years. In 1833 Verdi returned to succeed his former teacher, say, his career as a composer may Provesi, as church organist and con-rightly be said to have begun. ductor of the Philharmonic Society. Lombardi alla prima Crociata," Feb. Provesi's death, however, proved the 11, 1843, La Scala, proved a still occasion of a series of feuds in the greater success, and marked the belittle town, for the church wardens ginning of Verdi's unintentional assochose G. Ferrari as organist in prefer- ciation with the political agitations ence to Verdi, and the Philharmonic which were soon to convulse Italy. Society thereupon withdrew from as- The Milanese detested the Austrian sisting at the church services, and re- rule, and were quick to detect a pasmoved its library and archives by sage which could be construed as force. The wardens finally obtained a against the government. Verdi was decree abolishing the Philharmonic not a politician, nor was he inclined Society, but the Verdi faction re- to any kind of activity aside from mained as strong as ever. The young music other than that of a country composer married Barezzi's eldest gentleman, but there was a certain daughter in 1836, and then removed to Milan, taking with him his first opera "Oberto Conte di S. Bonifacio." His master, Lavigna, had interested s'amuse" (which he was forced to him in a local singing society which alter to "Rigoletto"). Still later, the was preparing to give "The Creation." Neapolitan authorities forbade the From a volunteer cembalist, Verdi be- use of the title "Gustavo III" for the came conductor of this organization, opera now known as "Ballo in Masand a performance given before the chera," and he was compelled to sub-Archduke Ranieri and his court, won stitute "Richard, Governor of Boshim immediate recognition among the ton," for the King, even when the work Milanese musicians, and brought him was produced at Rome. These things the commission to compose this opera, aroused apprehensions in the authoriat Busseto. The opera was finally produced at La Scala, 1839, with fair during the months when Verdi was of his wife and two children. Naturally it proved a failure. Verdi resolved to write no more, and asked Merelli to release him from his conhim do as he pleased, and then, some weeks later, gave him Solera's libretto for "Nabucco" (Nebuchadnezzer) to read for amusement. As the imprecould not resist the creative instinct,

significance in the conspiracy in "Ernani" and in the character of Francis I, as depicted in "Le roi which he worked on during his sojourn ties which later events fully justified. Naples set the example of shouting "Viva Verdi," which might be undersuccess, and then the impresario, stood to mean "viva Vittorio Emman-Merelli, engaged him as composer. uele Re Di Italia," and later, when Verdi was to compose an opera every Verdi was elected as a deputy to the eight months, and he was to receive Italian Parliament, was made Senator \$800 for each, and half the income and Marchese di Busseto, these incifrom the copyright. The first of these dents of the stirring epoch preceding works was a comic opera, "Un Giorno the unification of Italy were doubtless di Regno." It had to be composed taken into consideration. To return to the chronological order of events in overwhelmed with grief at the death the master's life, he was married in 1842 to Giuseppina Strepponi, who had created the chief rôle in "Nabucco." In 1844 "Ernani" was given at La Fenice, Venice, where it created tract. Merelli wisely agreed to let immense enthusiasm, and was produced at 15 other opera houses within the next nine months. "I duo Foscari" and "Giovanna d'Arco," produced respectively at the Argentina, sario had doubtless foreseen, Verdi Rome, and at La Scala, were not highly successful. "Attila," Mar. 17, and on Mar. 9, 1842, this opera was 1846, La Scala, had a vogue partly performed with complete success, and due the opportunity again afforded with it, as Verdi was accustomed to for a demonstration against Austria,

but "Macbeth," owing to the omission of a good tenor part, failed to please when given a year later at La Pergola, Florence. "I Masnadieri," to book based on Schiller's "Robbers," was composed for and performed at Her Majesty's London, July 22, 1847, and, while not highly successful, led to an invitation to Verdi to settle in London as a conductor. His Italian contracts made it impossible for him to accept this engagement. His next work, "Il Corsaro," was produced at Trieste, Oct. 26, 1848, and "La Battaglia di Legnano" at Rome, Jan. 27, 1849. Neither were successful. "Luisa Miller," Dec. 8, 1849, still holds its own in Italy, but it was Verdi's last work in the then accepted Italian style. "Stiffelio," Trieste, 1850 ("Guglielmo Welingrode"), and later known as "Aroldo," was a complete failure, but Verdi, who had just taken possession of his villa Sant' Agata, near Busseto, was now entering upon his most useful period. The first opera composed at Sant' Agata was "Rigoletto." Piave prepared the libretto based on Hugo's "Le roi s'amuse," and it was proposed that the opera should bear the same title. The Austrian police objected, and negotiations finally ended when the government agreed that, with certain changes, the work might be produced with a Duke in the chief rôle instead of a King. Verdi completed this score in 40 days, and it was performed Mar. 11, 1851, at Venice. Its popularity was immediate and still continues. "Trovatore," Apollo Theatre, Rome, Jan. 19, 1853, was likewise an immediate success, but the excessively fat Mme. Donatelli completely ruined "Traviata" when given at La Fenice, Venice, Mar. 6 of the same year. The following works are now of interest chiefly as indicating the gradual change in methods of dramatic treatment, which culminated in "Aïda": "I Vespri Siciliani," Paris, June 13, 1855; "Simon Boccanegra," Mar. 12, 1857, Venice; "Ballo in Maschera," Feb. 17, 1859, Rome; "Forza del Destino," Nov. 10, 1862, St. Petersburg; and conducted church music. B. 1564, "Don Carlos," Mar. 11, 1867, Paris. Turnhout, Belgium; d. 1625, Antwerp.

Commissioned by the Khedive of Egypt to compose an opera for the festivities incident to the opening of the Suez Canal, and allowed, besides an honorarium of \$15,000, unlimited expense for its production, he evolved "Aïda," which was performed at Cairo, in the presence of the court and numerous visiting potentates Dec. 27, 1871. This is the work which has proved the inspiration of the Young Italian school of composers, and shows the closest approach to complete mastery of the orchestra, and intimate connection of text and music which had been produced by any Italian up to that time. "Otello," treated in the same spirit, proved a complete triumph for the composer when produced at Milan, 1887. During the next 13 years Verdi remained in silence, except for the Manzoni Requiem, 1874, but in 1893 the one event of the musical world was the performance of his "Falstaff," a comic opera which ranks with the world's best productions of its class. Admired and venerated in his old age, Verdi had received decorations and honours from all parts of the world. He lived quietly and simply, and, having survived his wife and all near relations, willed the bulk of his estate for the establishment of a home for aged and infirm musicians. As his end approached he expressed the wish that his funeral should be without display, but none the less 100,000 people assembled on that occasion to do honour to his memory. Besides the operas named, he composed a Pater Noster for two sops., con., ten., and bass; an Ave Maria for sop. and strings; a Mass; a Vesper Service; three Tantum Ergos; incidental music to Manzoni's tragedies, and a string quartet. Most of the works composed between the ages 13 and 18 have been lost. B. Oct. 9, 1813, Roncole; d. Jan. 27, 1901, Milan. See biographies by Gino Monaldi, Ger. trans., Holthof, Leipsic, 1898; Checchi, 1887, Blanche Roosevelt, 1887, London.

Verdonck (Cornelius) composed

Vere-Sapio, de (Clémentine Du- that "only Micha's son shall wed chêne) sang sop. in opera, debut in Mary." The villagers are disgusted

Vergnügt. Ger. Pleasantly. Verhallend. Ger. Dying away. Verhältniss. Ger. Proportion.

sohn; pupil of the Royal Music School at the Hague, and later of the Leipsic Conservatory. B. The Hague, Mar. 19, 1816; d. 1891.

Verilay. Fr. VAUDEVILLE.

Verkaufte Braut. Friedrich Smetana's three-act opera, known in the original Czech version as "Prodana Nevesta," and in English as "The Bartered Bride," was first performed at Prague. The first act reveals a kirmess in a Bohemian village at which the peasants are amusing themselves. Mary, daughter of the rich farmer Kruschina, takes no part in the merry-making, for she loves Hans, her father's man servant, and her parents have determined she shall marry Wenzel, son of Micha, a wealthy peasant from a neighbouring village. Vainly does Kezul, the marriage broker, plead with her for his client. She will have none of Wenzel, and frankly tells Kezul that she loves Hans. In the second act, Wenzel does his wooing in person, but with no better result. Mary upbraids him for attempting to force a marriage on a girl who cares nothing for him. Kezul the copper-plate process, 1586-1604. thereupon seeks out Hans and offers him a sum of money if he will promise of a piano. to withdraw as a suitor, and on learning that his rival is a son of Micha, service to be sung by a single voice to

Florence at 17, afterwards touring at with the lad's lack of spirit, for he the head of the company of which makes this declaration publicly. In Signor Sapio, her husband, was manthe next act, Wenzel has fallen in love ager; sang, Metropolitan Opera House, with Esmeralda, a Spanish dancer who New York, and Covent Garden, Lonbelongs to a troupe of strolling enterdon, 1900-1, and at many festivals; tainers. The foolish swain agrees to pupil of Mme. Albertini-Baucarde. B. play the part of a dancing bear in Paris. order to be near Esmeralda, and is just getting into his bearskin when his parents summon him to sign the marriage contract. He declines to obey Verhulst (Johannes Josephus them. Kezul shows Mary a document Herman) composed a Requiem, other in which Hans expresses the wish that church music, symphonies, chamber she marry "Micha's son," but she still music, part-songs; conducted the loves Hans, and refuses to marry Wen-Felix Meritis, Cecilia, and other im- zel, although when Hans presents himportant concerts at Amsterdam and self, she scolds him for his lack of gal-The Hague, where he was also court lantry. When he tells her that he conductor; played violin; was the wishes her to marry "Micha's son," intimate of Schumann and Mendels- the girl at last consents. Now, however, Hans presents himself before Micha, who recognizes in him a son by an earlier marriage, who had been unable to get along with his step-mother, and had run away from home. As "Micha's son" he is still eligible to marry Mary, and the antics of Wenzel as a dancing bear have quite overcome any prejudice that old Kruschina felt in his favour, and the lovers are thus happily united.

Vermindert. Ger. Diminished, as

Dreiklang, diminished triad.

Vernier (Jean Aimé) played harp and composed; Paris, 18th century.

Vernon (Joseph) sang sop. and later ten. at London operas and at Vauxhall; composed popular songs. D. 1782.

Veron (Désiré) managed the Paris Opéra for five years from 1831, making a large fortune; founded the "Revue de Paris," and was proprietor of the "Constitutiennel"; wrote novels and his own memoirs. B. 1798, Paris; d. 1867.

Verovio (Simone) published music in Rome, where he was the first to use

Verschiebung. Ger. Soft pedal

Parts of an ANTHEM or Verse. Hans pockets the money, agreeing a part; stanza of a song or ballad; verse anthem begins with soli parts in both serious and comic opera in with a chorus.

Ger. Brief pieces for Versette. the organ used as preludes or voluntaries.

Versetzen. Ger. Transpose.

Versetzungszeichen. Ger. Accidentals used in NOTATION.

Versiculum. L. Versicle; a short sentence in the service of the church followed by a response.

Verspätung. Ger. Delay, retard-

ation.

Verstimmt. Ger. Out of tune.

Versus Fescennini. L. Nuptial songs first used by the Fescennians in Etruria. The Epithalamium was developed from this kind of poetry although it was of a more refined character.

Vertatur, Verte. L. "Turn over." Verwandt. Ger. Related, as tonarten, related keys.

Changing Verwechselung. Ger. or altering the tone, time, or key.

Verweilend. Ger. Delaying. Verwerfung. Ger. Transposing. Verzierungen. Ger. Ornaments. embellishments.

Verzögerung. Ger. Retardation. Vesperae. L. Vespers, the most important musically of the Horae Canonicae, of which it is next to the last. There are first the versicle and response "Deus in adjutorium," followed by five psalms, each with its proper antiphon, then a capitulum, a hymn, the Magnificat, with a special antiphon, the prayer for the day, and Commemoration, but otherwise proceed to one of the "antiphons of Our Lady," which include "Alma Redemptoris," "Ave Regina," "Regina Coeli," and "Salve Regina."

Vesperale. L. Vesperal; portion of the Antiphonarium Romanum con-

taining the Vesperæ.

opera, first given in Paris, Dec. 16, 1807. her mother in vocal, she had been Vestris (Eliza Lucy) sang con. in trained at the piano by Marcos Vega London operas; debut, 1815, King's while living with her parents in New Theatre, where her husband was ballet York, and afterwards studied that in-

as opposed to a full anthem beginning Paris. For a time she assisted her second husband, Charles Mathews, to manage Covent Garden. B. 1797; daughter of the artist Bartolozzi and granddaughter of the famous engraver; d. Aug. 8, 1856, Fulham.

Vezzosamente. It.Softly, ten-

derly, and gracefully.

Vezzoso. It. Tender, sweet, and graceful.

Viadana (Ludovico Grossi) invented the term basso continuo, and was first to apply this form of accompaniment to church music, of which he was a prolific composer; chapelmaster and priest at Fano, Concordia, and finally at Mantua. B. about 1565, Lodi; d. after 1644.

Vianesi (Auguste Charles Leonard François) conducted opera at Drury Lane, London, then New York, Moscow, St. Petersburg, 12 years at Covent Garden, later at Paris Opéra, and again New York. B. Nov. 2, 1837, Leghorn; d. New York, Nov. 11, 1908.

Vianna da Motta (José) played piano, making successful tours of Europe; pupil of Lisbon and Scharwenka conservatories, and of Schaffer, Liszt, and von Bülow; of Portuguese parentage. B. April 22, 1868, Isle of St. Thomas, Africa; add. Paris.

Viard-Louis (Jenny) played piano in concert, and taught in London; prize pupil Paris Conservatoire. B. Sept. 29, 1831, Carcassonne; maiden name Martin; m. Louis, the composer, then Viard, a Paris merchant.

Viardot-Garcia (Michelle Ferdi-Commemorations. Where Compline is nand Pauline) sang mez. sop. in observed, the vespers end with the opera with distinguished success, debut in concert, 1837, Brussels, and in opera, May 9, 1839, Her Majesty's Theatre, London, as "Desdemona" in "Othello," thereafter as "Orphée" and "Alceste" in Gluck's operas, as "Rosina," "Norma," "Arsace," "Azucena," "Fides," "Valentine," etc., in all parts of the world. Pupil of Vestale, La. Spontini's three-act her father, Manuel GARCIA, and of master, and afterwards with success strument with Meysenberg and Lisgt.

During an engagement in Paris, 1839, she married Viardot, an impresario and journalist, who resigned from the Opera and managed her tours. "Fides" in "Prophete" and "Sapho" in the Gounod opera were her principal creations. In 1863 she retired for a time to Baden-Baden, and then settled in Paris, where she devoted herself to teaching and composition, her works including a vocal method, three operas, 60 songs, and six pieces for violin and piano. When in the zenith of her power her voice ranged from c to f'". B. July 18, 1821, Paris. See biography by La Mara. Louise voices. H. composed two comic operas, piano quartet; taught vocal at the Frankfort Hoch Conservatory to 1886, when she founded her own school in Berlin. B. Dec. 14, 1841, Paris; daughter of M. F. P.; add. Berlin. Mme. Chamerot and Marianne Viardot were concert singers; pupils and daughters of M. F. P. Paul played violin; was conductor Paris Opéra; pupil of Leonard. B. July 20, 1857, son of M. F. P.; add. Paris.

It.Vibrante. Vibrating, tremu-

lous.

Vibration. Term in ACOUSTICS. musical tone is produced.

Vibrato. tone or the affected tremolo as opposed

to an equal pure production.

Vicar Choral. LAY VICAR or singer in a Cathedral choir, not in orders.

wrote a method for guitar, on which he was virtuoso. D. Paris, 1800. he was virtuoso. Jean Joseph played 20 years in Baillot's quartet, conducted at Theatre Italien; played first violin Louis Philippe's bana; prize pupil of Kreutzer. B. 1789, Soreze; d. 1867, Paris. Louis Antoine wrote "Les Instruments à archet," 1878, etc.; played 'cello; pupil of Franchômme. B. July 10, 1820, Rouen. François wrote "Lou Tambourin," which gives a history of the Provençal pipe and tabor. B. July 14, 1832, Aix.

the ballet "La maladetta," 1892; 1893; the lyric drama "Guernica," Opéra Comique, 1895; the suite "Les mystères d'Eleusis" for orchestra; conducted at Paris Opéra; taught solfège at the Paris Conservatoire, where he won the prix de Rome, 1883, with his cantata "Le Gladiateur." B. June 16, 1863, Toulouse; add. Paris.

Vide. Fr. Open. Vido. It. Open.

Viel. Ger. "Much," as mit vielem ton, with much tone.

Vielle. Fr. HURDY-GURDY.

Vielstimmig. Ger. For many

Vienna is the seat of the Imperial Opera, an institution which is antedated only by those temporary organizations which assisted at the birth of this form of art in Florence and Venice. Works of Cavalli and Cesti dating from the first half of the 17th century now in the archives of the Imperial Court Library, where countless other valuable records of early musical activity are stored, give sufficient proof that the capital of the Holy Roman Empire had become familiar with "opera in musica" almost as soon as it had received definite form for the wave-like motion by which a in its native Italy. Still earlier the Imperial Court Chapel and the choir Tremulous quality of of St. Stephen's had drawn the best musicians from all parts of the world to Vienna, and training schools had been established for the education of singers and instrumentalists. The Cantorei of St. Stephens, and the Vidal (B.) composed sonatas and Convict of the Hofcapelle, where many important composers from the Haydns to Schubert were trained, were based on precisely the same general principles which governed the Maîtrise of France, the Cathedral School of England, or to point out an isolated example, the THOMASSCHULE at Leipsic. But with the beginnings of opera, Vienna assumed an even more commanding position in the world of music. Such great composers, teachers, and theorists as Porpora and Fux were called in to lend their talents to the establishment of opera, and to Vidal (Paul Antonin) composed give the history of opera in Vienna the three-act lyric fantasy "Eros," would amount to that of music itself. For the decade ending 1907 Gustav BELLI. MAHLER had been chiefly responsible for the high standard maintained at the Imperial Opera. When he retired to become chief director at the Metropolitan Opera House in New York, Felix WEINGARTNER, one of the world's foremost "prima donna conductors," was taken from the Berlin Royal Opera to succeed him. The first year of Weingartner's tenure of office was signalized by the production of "Red Gred," by Julius Bittner, the cordial reception of which made other Austrian composers hopeful of an early hearing. But if Vienna was compelled to draw upon Italy for its opera, it was the home of the string quartet and the symphony. Four of the greatest names in music, Haydn, Mozart, Beethoven, and Schubert are intimately associated with the city, and of these the first three may be said to have given the symphony and chamber music their final FORM, while Schubert, the master of song, contributed some of his best work to the enrichment of the purely Viennese literature of this class. Besides the Hofoper, Vienna contains the Theater an der Wien and the Kärnthnerthor Theatre. It is the home of the GE-SELLSCHAFT $_{
m DER}$ MUSIK-FREUNDE, one of the oldest and most important musical societies in the world. The AUGARTEN and the RE-DOUBTENSAAL were famous for the concerts of the classic period, and the hall of the Gesellschaft is among the best known music centres of recent times. Besides many private music schools, Vienna possesses the excellent Conservatory which was founded by the Gesellschaft, and taught thousands of students from 1817, and which possessed a complete faculty for music, opera, and the drama. From 1851 the Conservatory was headed by Hellmesberger, and Ernst, Goldmark, Joachim, Richter, and Staudigl were among the most distinguished students during this golden period. The teaching staff averaged 60, and the enrollment 1000. The most important of violin teacher, St. Petersburg Conthe early Vienna publishing houses servatory, 1846-52; taught at Brus-

Of the piano makers the STREICHERS were among the best known.

Vierdank (Johann) played organ and composed; Stralsund, 1641.

Vierfach. Ger. Four-fold; having four ranks of organ pipes.

Viergesang. Ger. Song for four

parts.

Vierling (Georg) composed over-tures to "The Tempest," "Maria Stuart," "Im Frühling," etc; symphony, Op. 33; conducted; played organ and piano; founded a Bach choir in Berlin, of which he was long conductor; royal professor, Dr. Mus.. etc.; pupil of Rinck and Marx. Other compositions, "Alarichs Tod," "Konstantin," "Der Raub der Sabinerinnen," Op. 50, Psalm 137 with orchestra. B. Frankenthal, Palatinate, Sept. 5, 1820; d. June, 1901, Wiesbaden.

Vierspiel. Ger. Quartet; a com-

position in four parts.

Vierstimmig. Ger. For four voices or instruments or in four parts.

Vierstück. Ger.Work for four

players, a quartet.

Viertelnote. Ger. Quarter note. crotchet, fourth part of a semibreve. f Viertheilston. ${\it Ger.}$ Quarter tone.

half a semitone.

Viervierteltakt. Ger. Duple time of four crotchets in a measure.

Vierzweiteltakt. Ger. Duple time

of four minims in a measure.

Vieuxtemps (Henry) composed the violin concertos, No. 1 in E. Op. 10; No. 2 in F sharp minor, Op. 19; No. 5, A minor, Op. 37; a Fantaisie Caprice, Ballade et Polonaise, sonata for violin and piano, cadenzas for Beethoven's violin concerto, which are still played, "Hommage à Paganini," variations on "Yankee Doodle," and much other music which has been forgotten; was one of the foremost of French violinists, touring Europe with great success and America, 1844-57-70, debut at eight. Pupil of Lecloux, then of de Bériot, Sechter, and Reicha, he deserved and enjoyed great popularity. He was solo violinist to the Czar, and were those of ARTARIA and DIA- sels Conservatory and conducted the Popular Concerts, Brussels, 1871-73, when his retirement was enforced by paralysis; chevalier of the Order of Leopold. B. Feb. 20, 1820, Verviers, Belgium; d. June 6, 1881, Algiers. See biography by Randoux, 1891.

Vif. Fr. Lively, brisk.

Vigano (Salvatore) composed the opera "Raoul, sire de Crequi"; arranged and danced in Beethoven's ballet "Prometheus." B. Mar. 29, 1769, Naples; d. Aug. 10, 1821, Milan.

Vigna (Arturo) conducted Italian operas at the Metropolitan Opera House, New York, during the Conried administration, and at Covent Garden; pupil of the Milan Conservatory.

It. Vigorously. Vigorosamente. Vigorous, forcible, It.Vigoroso. bold.

Vigüela. Sp.Simple kind of

guitar.

Vilbac, de (Alphonse Charles Renaud) composed "Au clair de Lune" and other successful light operas; played organ, St. Eugene, Paris, 1855-71; pupil of Halevy at the Paris Conservatoire, where he captured the prix de Rome, 1844. B. June 3, 1829, Montpellier; d. Mar. 19, 1884, Brussels.

Villageois. Fr. Rustic.

Villancico. Sp. Song in the popular metre of the 15th century, comalways called Villancicos.

Villanella. scribe compositions in rustic style not stantly falls dead at her feet. intended for voices, which were emnal subject.

Villanesco. It. Rustic.

Villanis (Luigi Alberto) taught Petersburg. music æsthetics and history, Turin

University, from 1890; pupil of Thermignon and Cravero; LL.D., Turin, 1887. B. June 20, 1863, San Mauro, Turin; add. Turin.

Villarosa, di (Marquis Carlo Antonio) wrote life of Pergolesi and valuable account of Neapolitan composers; royal historiographer. 1762, Naples; d. 1847, Naples.

Villars, de (François) wrote historical and critical works on music. B. 1825, Ile de Bourbon; d. 1879,

Paris.

Villebois (Constantin Petrovitch) composed and taught. B. 1817, War-

saw; d. 1882.

Villi. Giacomo Puccini's two-act fairy opera was composed for a competition instituted by the publisher Sonzogno, but failed to receive the award. The composer then revised the work, raised it from one to two acts, and it was first performed May 31, 1884, at the Teatro dal Verme, Milan. Although the "Wilis" or "Villi" are supposed to have been Servian fairies, the composer lays the scene of his opera in the Black Forest. The opera opens with the betrothal of Roberto to Anna, daughter of Guglielmo Wulf, and these three rôles, ten., sop., and bar., respectively, are the only solo parts, the rest of the action devolving on choruses of fairies and peasants. After the betrothal Roberto goes to posed of two or more stanzas, each Mayence, where he plunges into dissihaving seven lines and, like the mad-pation, prolonging his absence until rigal, of epigrammatic form. Motets Anna despairs of ever seeing him sung on Christmas Eve, which are again, and finally dies of a broken heart. The second act reveals Anna's It. Rustic dance ac- funeral. Roberto returns in time to companied with singing, the melody meet the cortege, and is overcome with usually lively and the rhythm well horror at the result of his folly. The marked. When any words were used fairies then come upon the scene. It is they were commonplace, and were sim- their duty to punish faithless lovers, ilar to madrigals and ballets. The and in aid of this mission they bring villanella or villotte and villancico Anna's ghost to upbraid Roberto. In were the precursors of the madrigal. the midst of a wild dance by the Villi, The term later came into use to de- Anna embraces her lover, who in-

Villoing (Alexander) wrote bellished with variations on the origi- method for piano; composed for that instrument, which he played, and taught, St. Petersburg. D. 1878, St.

Villotte. It. First secular pieces

in harmony after the revolt against theory; priest and chapelmaster to the formalism of counterpoint headed Cardinal Este of Ferrara; probably Every liberty in by Monteverde. harmony was used in this kind of composition, while church music was only written according to strict rules. Music of this class, to which the Villancico and Villanella also belonged, and from which sprang the madrigal, was detested by such scholars as Morlev, who wrote, condemning the Villotte: "even disallowances may be taken at pleasure, uniting a clownish music to a clownish matter."

Villoteau (Guillaume André) wrote part of a notable work on Egypt while a member of the commission of savants who accompanied Napoleon there, and numerous works on music; pupil of the Mans Maîtrise, he later sang ten. in the Paris Opéra chorus, studied at the Sorbonne, etc. B. 1759,

Bellême; d. 1839, Tours.

Vina. Indian guitar or BINA. Vincent (Alexander Joseph H.) wrote controversial works on music, attempting to prove that the Greeks were familiar with harmony. B. 1797, Pas de Calais; d. 1868, Paris.

Vincent (Charles John) composed the oratorio "Ruth," the overture "The Storm," 8-part choral fugue, three cantatas; played organ, Christ Church, London, 1883-91; Dr. Mus., Oxford; pupil Leipsic Conservatory and of his father, an organist of the same name. B. Sept. 19, 1852, Durham, Eng.; add. London. George Frederick composed the cantata with orchestra "Sir Humphrey Gilbert," conducted and played organ, Sunderland, from 1882; pupil Leipsic Conservatory. B. Mar. 27, 1855; brother of CHARLES JOHN; add. Sunderland.

Vincent (Heinrich Joseph) composed operas, operettas, popular songs; wrote on theory; taught, sang, and conducted in Vienna, Halle, Würzburg, and Czernowitz. B. Feb. 23, 1819, Theilheim near Würzburg; d.

Vincentino (Nicola) invented an "archicembalo" having several keyboards to make possible the restora-

pupil of Willaert at Venice. B. 1511. Vicenza; d. about 1576, Milan.

Vinci (Leonardo) composed "Ifigenia in Tauride," Venice, 1725, and in all 26 operas, two oratorios, and much church music; pupil of Pergolesi, Porpora, and Greco. 1690, Strongoli, Naples; poisoned 1732.

Vining (Helen Sherwood) wrote musical text-books. B. July 4, 1855,

Brooklyn, New York.

Vinning (Louisa) played harp and sang in English concerts, debut in childhood; pupil of Mori. B. Devonshire, Eng.; m. J. S. C. Heywood, 1865. and retired.

Viol. Bow instrument not unlike the modern violin in shape, though somewhat larger, and having five or six strings, common throughout Europe from the 11th century until superseded by the improved instruments developed by the Cremonese makers. The DOUBLEBASS is the only viol to be found in the modern orchestra, although viols were formerly made in several sizes to correspond to the modern string quartet. A set of these instruments was called a "chest" or "consort" of viols.

Tenor VIOLIN, having four Viola. strings, the two lowest covered with wire, and all tuned in fifths, the highest sounding a. The viola is only slightly larger than the violin, and the technique of the instrument is practically the same, but as the notes are much rougher in quality, and have a veiled tone, the viola is rarely used as a solo instrument. In the hands of such a master as Paganini it must have sounded to better advantage. It is certain that he thought well of it, since he played it, and requested Berlioz to compose for it.

Viola Bastarda. Bass viol which developed into the BARYTON.

Viola d'Amore. Tenor VIOL having from seven to 14 sympathetic metal strings in addition to the seven strings which were run over tion of the Greek modes; played a finger board for stopping. The symclavier; composed and wrote on pathetic strings give a beautiful effect, and though the players on this in- may be described as a wooden resonobbligato part for viola d'amore occurs in Meyerbeer's "Huguenots."

Viola da Braccio or da Spalla. Obsolete six-stringed viol which has given way before the modern VIOLA, which it resembled in compass. It was called "di Braccio" and "di Spada" when held along the arm or to the

shoulder for playing.

Viola da Gamba. A viol closely corresponding to the modern 'cello in compass, but having six strings and a fretted fingerboard. It formed the bass of a "consort" of viols, and was still played in 1908 by a few lovers of old music. The name is also used for an organ stop of 8-ft. pitch.

Viola di Bordone. BARYTON.

VIOLA DA GAMBA invented by John Sebastian Bach. It had five strings, the four lower ones tuned in fifths like the 'cello, while the fifth one was tuned in E, thus greater facility in the execution of extended passages was As the skill of 'cello allowed. players increased, the viola pomposa became unnecessary.

Viole (Rudolph) played and taught piano; composed. B. 1815, Schochwitz, Mansfeld; d. 1867, Berlin.

Violetta. Small VIOL.

Violetta Marina. It. Stringed instrument, the tone of which was similar to the VIOLA D'AMORE. Called violetta piccola and Haute-

contre by the French.

The most important of modern solo and orchestral instruof the human voice save that of articulate speech. The name is the diminupower for brilliant effects, big tone, or bow in the life of TOURTE.

strument died out for a time, and were ance box, pierced with two f-shaped by no means common in 1908, it can sound holes, the back and belly no longer be classed as obsolete. An brought into harmonious vibration by means of a bridge. At one end is the neck, which affords a finger-board for three gut and one wire spun string, which are tuned in fifths, g, d', a', e". These strings pass over a bridge about midway between the sound holes, and are fastened at the lower end to a tail, which is in turn attached to the lower part of the body or resonance box. At the upper end the strings fasten to tuning pegs, by which their tension, and consequently their pitch, may be altered or maintained. When played by the bow, the bow, well charged with rosin, is drawn across a string or strings with the right hand, while the strings are stopped with the fingers of the left hand. The har-Viola Pomposa. It. Species of monic register is obtained by touching the strings lightly instead of stopping them. The pizzicato effect is the result of plucking the strings with the fingers, and the col legno by striking them with the wood of the bow. The use of the sording or mute placed on the bridge gives a peculiar mellow or veiled tone. The history of the violin may be traced to the RAVANA-STRON, played in Ceylon many centuries before the Christian era. Oriental variations of this instrument include the Chinese fiddle or Urhheen, the Kemangeh, which is common in Moslem countries, the Rebab of Egypt, from which the early European Rebec may be descended. From the Rebec or Crwth were developed the Fithele, Vitula, and finally the Viol. From the viol to the violin was but a ments, and the only one which is step. That step was first taken either capable of simulating all the effects by Andrea AMATI or by Gasparo da SALO, and the final progress in the perfection of the instrument may be tive for viol, and it is somewhat further traced in the biographical smaller than the older instrument notices of the STRADUARII, the from which it was evolved. The com- GUARNERII and RUGGIERI, pass is from g to c''', with all inter- STAINER. KLOTZ, GAND, LUPOT, mediate shades of tone, while its VUILLAUME, and the evolution of the the most delicate pianissimo is prac-Hart's "The Violin." "Violin making tically unlimited in the hands of a as it was and is," E. H. Allen; "Les skilful player. Technically, the violin Instruments a Archet," Vidal; "Geschichte der Bogen-Instrumente," Rühlmann.

Violin Clef. G clef placed upon the first line of the stave where it was known as the French violin clef. Now obsolete.

Violino primo. It. First violin. Violino principale. It. Solo violin or leader.

Violino Ripieno. Violin part required only to fill in and strengthen the whole.

Violino secondo. It. Second violin.

Violin Steg. Ger. Bridge of a violin.

Violon. Fr. VIOLIN; in Germany the same word is used for the DOUBLE-BASS.

Violoncello. It. "Little Violone" or bass. The instrument referred to throughout this book, and popularly, as the 'CELLO. Like the violin, of which it forms the bass, it has four strings, tuned in fifths, of which the highest is a. In concerted music the compass usually extends to a', and in the hands of soloists an octave higher, so that while the lower notes are scored on the bass clef, the upper notes are placed on the C or G clef. The 'cello was evolved from the viol da It is one of the most important of solo instruments, having an indescribably rich singing tone, capable of every shade of tone and expression like the violin, and as it affords greater facility for rapid passages than the double bass, such parts are usually written for it, while the larger instrument is assigned the fundamental bass an octave below.

Violone. It. DOUBLEBASS.

Viotta (Henri) directed the Royal Conservatory at The Hague from 1896; wrote "Lexicon der Toonkunst," 1889; edited the "Maanblad voor Muziek"; founded and conducted Wagner Society in Amsterdam; pupil Cologne Conservatory. B. July 16, 1848, Amsterdam; add. Amsterdam.

Viotti (Giovanni Battista) composed a violin concerto, No. 22, in A minor, still in repertoire, and in all 29 concertos, 51 duets, 21 string quartets, and much other chamber music.

being first to adapt the concerto to the sonata form, with full orchestral accompaniment; was the foremost violinist of his day, and the last representative of the classical Italian school, and the teacher of Rode, Baillot, and others. Son of the village blacksmith of Fontanetto, his bishop discovered in him precocious musical talent, and sent him to Turin, where he had lessons of Pugnani, played in the court orchestra, and in 1780 made his first concert tour in company with his master. Declining the post of court violinist to Catherine II of Russia, he settled in Paris, but, disgusted by the success of a rival of inferior powers at the Concert Spirituel, resolved to abandon public concerts, although he led the orchestra established by the Princes de Conti and de Sourbise, and played at court. In 1788 he joined Leonard, Marie Antoinette's hair-dresser, in founding the Italian Opera in Paris, but, having lost his fortune in the French Revolution, was obliged to resume violin playing in London. In 1795 he managed the Italian Opera and Opera concerts in London, but, failing to achieve a financial success, drifted into the wine business. In 1802 he played at the Conservatoire, Paris, and was most cordially received, and in 1819-22 he was director of the Paris Opera, but without being able to restore its former prestige. Granted a pension of \$1200, he returned to London, playing and giving concerts at his home, and accepting a few pupils, but without ever overcoming his aversion to appearing at public entertainments. B. March 23, 1753, Piedmont; d. Mar. 10, 1824, London. See biographies by Fayolle, 1810, Paris, Baillot, 1825, Paris.

Virdung (Sebastian) wrote a comprehensive description of the musical instruments of his day and Tablature, dedicated to the Prince Bishop of Strassburg and published at Basle, 1511, which was reproduced in facsimile, Berlin, 1882; composed 4-part German songs; was priest and organist.

Virelay. Fr. VAUDEVILLE. Virginals. SPINET, which may

have been so named because often music which ranked him second only played by young ladies (long before to Palestrina. A native of Spain, he Ĕlizabeth's day). played by means of a keyboard, Germanicum, Rome, 1573, and it is like the harpsichord and piano, of assumed from his style that he must which it was the precursor, but was have mastered the contrapuntal lore small and box shaped, being placed on of the Netherlanders at an earlier a stand or table for performance. There was one string to each note, and these were set in action by means of quill, leather, or metal plectra attached to "jacks." The compass was usually about three octaves, and the tone very delicate and sweet.

Virgula. L. Stem or tail of a note: or Neumæ used in NOTATION.

Virtuose. Ger. VIRTUOSO.

Virtuoso. It. Skilled performer on the violin or some other instrument. The word was formerly synonymous

with amateur.

Visetti (Alberto Antonio) wrote "A History of the Art of Singing," translations, etc.; taught singing, played Royal College of Music; piano; was concert pianist at Nice, and then conductor to the Empress Eugènie, settling in London on the fall of the Empire; pupil of Mazzucato, Milan Conservatory. B. May 13, 1846, Spalato, Dalmatia; add. London.

"Sight," as Prima, It. Vista.

at first sight.

Vistamente, Vitamente. It.

Briskly, rapidly, with life.

Vitale (Tomaso) composed a Chaconne and five sets of sonatas for two violins and bass; played violin and conducted at Bologna and Modena. B. about 1650, Bologna.

sang; Florence, 17th century.

Vitali (Giovanni Battista) composed sonatas, ballets, etc.; was court chapelmaster at Modena. B. about 1644, Cremona; d. Oct. 12, 1692, Modena.

Vitry, de (Bishop Philippe) wrote vacity, liveliness. on theory; became Bishop of Meaux. B. Vitry, Pas de Calais; known also as Philippus di Vitriaco; d. 1316, Meaux.

Vittoria, da (Tomaso Ludovico) composed an "Officium Defunctorum" Madrid, 1605, and much other church a violinist at San Marco, Venice, and

It was became chapelmaster to the Collegium period, and to have come under the influence of Palestrina, without, however, actually having been his pupil. From 1575 to 1589 Vittoria was choirmaster at the church of St. Apollinaris and then became vice chapelmaster of the court at Madrid. During his sojourn in Rome he was on terms of close intimacy with Palestrina, and it is probable that he was raised to the priesthood there. His compositions include: a book of motets for four to eight voices, Venice, 1572; a "Liber primus" of Masses, Psalms, and a Magnificat, Venice, 1576; Magnificats and Antiphons, 1589, Rome; a set of hymns for four voices and four Psalms. 1581, Rome, which therefore preceded and may have inspired Palestrina's Hymnal; motets for 4, 5, 6, 8 and 12 voices, Rome, 1583; motets for all the feasts of the year, Rome, 1588; Nine Masses dedicated to Philip II of Spain, four to six voices, Rome, 1583; Officium Hebdomadae Sanctae, containing the Improperia, Lamentations, and Turbae of the Passion, Rome, 1585; a book of Masses dedicated to Cardinal Albert, in recognition of the composer's appointment as chaplain to the Imperial court, Rome, 1592, and finally the requiem for Empress Maria already mentioned. B. probably at Avila, Vitali (Filippo) composed and about 1540; known also as Tomas Luis de Victoria; d. probably at Madrid about 1608.

Vivace, Vivacemente. It. Lively, sprightly, quickly.

Vivacetto. *It*. Rather lively. Vivacezza, Vivacità. *It*.

Vivacissimo. It. Very lively. Vivaldi (Abbate Antonio) composed sonatas and concertos for violin, on which he was a virtuoso; directed the Pietà Conservatorio, Venice, 1713 to 1743; also composed 28 forgotten for six voices for the Empress Maria, operas, cantatas; pupil of his father,

in early life soloist to the Landgrave of Hesse-Darmstadt. B. about 1675; d. 1743, Venice.

Vivamente. It. Lively, briskly. Vive. Fr. Brisk, quick, lively. Vivente. It. Animated, lively.

Vivezza, con. It. With life and animation.

Vivier (Albert Joseph) composed an opera and wrote on harmony; pupil of Fetis. B. Dec. 15, 1816, Huy,

Belgium.

Vivier (Eugene Leon) played horn at Paris Opéra and became favourite of Napoleon III; is said to have discovered a method by which triads could be played on the horn, simulating the effect of a trio or even a quartet, but refused to divulge this secret, which was not due to special mechanism (his favourite horn is preserved in the Conservatoire Museum), composed songs and was a noted wit; pupil of Gallay. B. 1821, Ajaccio.

Vleeshouwer, de (Albert) composed the symphonic poem "De wilde Jaeger," the operas "L'école des Pères," 1892, and "Zryni," 1895, Antwerp; pupil of Jan Blockx. B. June 8, 1863, Antwerp; add. Antwerp.

Vocal. For or by the voice; music for SINGING; compositions so arranged and written as to be easy and effective for the voice; the "singing" quality of tone obtained from an instrument.

Vocal Concerts were those founded by Harrison in London, on his retirement from the ANCIENT CONCERTS. and continued, 1792-1812, when he died, and they were merged with those founded by Knyvett and Vaughan, and supported by subscription until 1821, when they ceased.

Vocale. It. Belonging to the voice. It. Exercise for the Vocalezzo. voice.

Vocalization. Control of the voice and vocal sounds and the method of producing and phrasing notes with the voice.

Vocalizzi. It. Vocal exercises. Vocal Score. SCORE showing the voice parts.

Vocal Society gave concerts in London at which the works of native

composers were frequently produced, from 1832. The first performance of Spohr's oratorio known in English as the "Crucifixion" took place under this society's auspices, 1837. The following year it disbanded.

Voce. It. "VOICE," as di camera, a voice of small quality, better suited to a small room than for a large concert room, di gola, guttural or throaty voice, di petto, chest voice or lower register of the voice; di testa, head voice or upper range of the voice, sometimes the falsetto voice is also so called; sola, voice unaccompanied.

Voce Umana. It. VOX HUMANA. Vogelflöte. Ger. Whistle or flageolet or bird call such as was employed by Mozart in the score of the Zauberflöte.

Vogelgesang. Ger.Musical instrument composed of a series of small pipes standing in water, through which the wind had to pass; literally "bird song."

f Vogelpfeife. Ger. f VOGELFL"OTE. Vogt (Gustav) played oboe, Paris Opera; taught, Paris Conservatoire, where he had been prize pupil; chevalier of the Legion of Honor; composed concertos and other oboe works. B. 1781, Strassburg; d. May 30, 1879, Paris.

Vogl (Heinrich) sang ten. in opera, debut, 1865, as "Max" in "Der Freischutz," Vienna, and thereafter dis-tinguishing himself in Wagnerian rôles, creating "Loge" at the Bayreuth production of the "RING"; composed the opera "Der Fremdling," Munich, 1899. B. 1845, near Munich; d. April 21, 1900, Munich, on the stage. Therese Thoma sang sop. in opera; created "Sieglinde" at the Munich production, and later the three "Brünnhildes," pupil the Munich Conservatory. B. Nov. 12, 1846, Tutzing; m. HEINRICH, 1868; retired, 1892.

Vogl (Johann Michael) was first to sing in public the "Erlkönig" and other songs of his friend Schubert; was bar. in Vienna, German, and Italian operas, and in early life a chorister. B. Aug. 10, 1768, Steyer, Austria; d. Nov. 19, 1840.

Vogler (Abbé Georg Joseph) com-

posed in all forms; wrote on theory; a substitute for the 32-foot stop, thus was the most celebrated organist, and avoiding the expense of large pipes, one of the best teachers and conduc- and to introduce free reeds. tors of his generation; but by his radi- teacher he formed the composers cal views and assumption of superior- Meyerbeer and Weber, the singer ity made many enemies, of whom Mme. Lange, and the organist Knecht. Mozart was the foremost; was non-oured by many princes, and received "Lampredo," and the overrure and the titles of Apostolic Prothonotary, Chamberlain, and knight of the Golden 1779; "Albert III von Baiern," Mu-nich, 1780; "La Kermesse," Paris Vogler had contrived a new method of opera "Der Admiral," 1810, are a fingering the organ, had mastered several instruments, and while a pupil of masses, psalms, motets, hymns, much the Jesuits of Wurzburg, was in great demand as a musician. A ballet produced at the Mannheim court theatre so pleased the Elector that he provided June 15, 1749, Würzburg; d. May 6, means for the composer to study in 1814, Darmstadt. Italy with Padre Martini, and later with Valotti. In 1773 he was ordained priest while in Rome, but returned to Mannheim two years later to become court chaplain and second chapelmaster. Occasional tours as virtuoso organist so enhanced his reputation three grand operas to his own books, that 7000 tickets were sold for his recital at Amsterdam in 1785, the receipts at a single London concert were Leipsic Conservatory, and toured nearly \$60,000, and in Paris he gave Europe and America, 1870-78, and the 15,000 livres of receipts at a recital America with Wilhemj; 1882-86 in in St. Sulpice to the poor. years from 1786 he was court chapel- B. Jan. 24, 1852, Szeben, Transylvania; master at Stockholm, and on his departure received a pension from the Swedish government, and then settled for a time in Denmark, where he wrote his "Choral System," which was distributed by the Danish government to the organists of that country. In 1806 he produced his best known opera "Castor and Pollux" in Munich, on the occasion of the marriage of Eugène Beauharnais to Augusta of Bavaria. In 1807 he settled in Darmstadt, the Grand Duke Louis I having given him as an inducement the titles of chapelmaster and privy counsellor for church affairs, the Order of Merit of the first class, a house, meals from the ducal their pitch from the highest down. kitchen and 3000 florins per annum. In addition to the activities indicated, and power of an ORGAN-pipe. Vogler was an adept at organ building, Harmonica," or pedal organ quint, as Schumann; pupil of L. Berger.

few of his dramatic works. Seven chamber music, and many organ compositions were also highly popular works during the composer's life. B.

Voglia. It. Desire, longing.

Vogrich (Max William Carl) composed two symphonies, a violin concerto, two cantatas, a solemn mass, the oratorio "Captivity," Metropolitan Opera House, New York, 1894, and including "Wanda," Florence, 1875, debut as pianist at seven, then pupil For 13 Australia, then settled in New York. add. New York.

The human voice has an Voice. extreme range of five octaves and three notes beginning with the lowest note of the basso, and mounting to c''', which was attained by such a soprano as AGUJARI. The average of the best voices, however, does not exceed a compass of four octaves, and it is customary to classify these voices under six separate heads: SOPRANO, MEZZO-SOPRANO, and CON-TRALTO, which are female voices, or those of boys or castrati; and TENOR, BARITONE, and BASS, which are male voices, all noted in the order of

Voicing. Regulation of the tone

Voigt (Henriette) was a gifted and was first to apply the "Trias amateur in music, and the friend of 1809; maiden name Kunze; m. Carl Voigt, who founded the Gewandhaus

Voigt (Johann Georg Hermann) composed and played organ. B. 1769, Osterwieck, Saxony; d. 1811.

Voix. Fr. Voice.

VOX AN- of tone. Voix Céleste. Fr.GELICA.

Volante. It. Flying, applied to the rapid execution of notes either vocally or instrumentally.

Volata. It. Division or run; light

and rapid series of notes.

Volckmar (Wilhelm Valentin) lavolta. composed; played organ; taught; wrote on music. B. 1812, Hersfeld, Cassel; d. 1887, Homberg, Cassel.

Volkert (Franz) composed singspiele, etc., to the number of more than 100; conducted; played organ. B. 1767, Heimersdorf, Bohemia; d. 1845, Vienna.

Volkland (Alfred) helped found the Bach Verein; conducted the Leipsic Euterpe Society; played piano, court conductor at Sondershausen and Dr. Phil. of Basle, where he was conductor from 1875; pupil Leipsic Conservatory. B. April 10, 1841, Brunswick; add. Basle.

Volkmann (Friedrich Robert) composed a 'cello concerto; two symphonies, much chamber music; overtures, including one for "Richard III," two masses with orchestra; German tion; preparation of a discord. hymns for double male choir, "Sappho," a dramatic scene for solo sop. and orchestra; "An die Nacht." for con. solo and orchestra; piano music in the romantic style; was settled in Vienna, 1854-58, and thereafter in Pest, where he taught theory in the Conservatory; son and pupil of or suspension. a cantor, then studied with Friebel. Anacker, and K. F. Becker, Leipsic, and taught for a time in Prague. B. April 6, 1815, Lommatzsch, Saxony; d. Oct. 30, 1883, Pest. See biography by troductory movement. Vogel, Leipsic, 1875.

Volkslied. folk LIED.

Voll. Ger. Full, as gesang, full dance. chorus.

Vollhardt (Emil Reinhardt) com-Voigt, who founded the Communication of Beetho-Zwickau, where he was canton, station ven's Ninth Symphony; d. Oct. 15, kirche; pupil Leipsic Conservatory. B. Oct. 16, 1858, Seifersdorf, Saxony; posed motets and songs; conducted at add. Zwickau.

Vollstimmig. Ger. Full toned, or

full voiced.

Vollstimmigkeit. Ger. Fulness $f Volonté. \quad Fr. \quad Will, pleasure, as a$

volonté, at will.

Volta. It. Time or turn, as Una. once, due, twice, prima, first time. secunda, second time.

Volta. It. and Fr. Old dance or

Volteggiando. It. Crossing the hands in piano playing.

Volteggiare. It.To cross the

hands.

Volti. It. Turn, as subito, or the abbreviation v. s., turn quickly.

Volume. Power and quality of a vocal or instrumental tone or of a combination of sounds or tones.

Volumier (Jean Baptiste) composed ballets; was director of dance music at the court of Berlin, and from 1709 chapelmaster at Dresden, where he became the friend of Bach, and arranged that master's contest with Marchand. B. 1677, Spain; d. 1728, Dresden.

Voluntary. Organ solos between parts of a church service.

Vorausnahme. Ger. Anticipa-

Vorbereitung. Ger. Preparation of discords.

Vorgeiger. Ger. Leader, or first violin.

Vorgreifung or Vorgriff. Ger. Anticipation.

Vorhalt. SYNCOPATION Ger.

Vorpause. Ger. Preliminary rest. Vorschlag. Ger. APPOGGIA-TURA, BEAT.

Vorspiel. Overture, prelude, or in-

Vorspieler. Ger.Principal per-Ger. Popular song or former on any instrument, or leader. Vortänzer. Ger. Leader of

> Vorzeichnung. Ger. SIGNA-

TURE used in NOTATION for time 1875, Paris. Nicholas continued the and key.

Voss (Charles) played piano; composed. B. 1815, Schmarsow, Pomerania; d. 1882, Verona.

founded in Bristol, 1814.

parts; a sound; key; theme, as ante-

cedent or subject of a fugue.

maris, etc.

Organ reed Vox Humana. L. stop composed of a large reed and short tube, intended to imitate the sounds anthropoglossa.

Abbreviation for VOLTI v. s. SUBITO and VIOLINO SECONDO.

Vredemann (Jakob) taught and composed at Leuwarden, 17th century.

Fr. Open, as corde, open Vuide.

string on the violin or 'cello.

Vuillaume (Claude) made cheap violins in Mirecourt, the Vosges, and taught the craft to his four sons, who became celebrated instrument makers. B. 1771; d. 1834. **Jean Baptiste** made 3000 instruments of the violin family, the best of which sold originally at \$60 to \$100, and were worth double those sums in 1908; invented the octobasse, and a large viola which he called "contre-alto," a new mute which he secrets of the Cremona superiority; ness for himself in partnership with THEODOR. B. 1841; d. 1871. Lété; chevalier of the Legion of Honor. B. Oct. 7, 1798, Mirecourt; d. Feb. 19, den Opera, 1894, and from 1896 at

business of his father CLAUDE at Mirecourt. B. 1800; d. 1871, Mire-Nicholas François made court. stringed instruments of excellent qual-Vowles (W. G.) built organs in ity, and was given the Order of Leo-England in succession to Smith and pold by the King of the Belgians after Monday, from 1857. The business was he had exhibited a fine double quartet at the Vienna Exposition, 1873; pupil Vox. Lat. Voice, as humana, hu- of his father CLAUDE and of his man voice; a part, as tres voces, three brother, JEAN BAPTISTE. B. May 13, 1812, Mirecourt; d. Jan. 14, 1876, Brussels. Claude François made or-**Vox Angelica.** L. Organ stop of gans as well as violins; pupil of his two ranks of pipes having delicate father CLAUDE. B. 1807. Sebastian quality of tone and a small scale. One made violins, but gave his attenrank is tuned a little sharp in order to tion later to bow making; pupil of produce a wavy and tremulous sound. his uncle JEAN BAPTISTE. B. Sometimes called Voix céleste, unda 1835; son of CLAUDE FRANÇOIS; d. 1875.

Vulpius (Melchior) composed chorales and other church music and a Passion; was cantor at Weimar from of the human voice, sometimes called 1600. B. about 1560, Wasingen; d. 1616, Weimar.

> Wach (K. Gottfried Wilhelm) played doublebass. B. 1755, Lobau; d. 1833, Leipsic.

(Paul) composed piano Wachs pieces; played organ and piano; pupil Paris Conservatoire, where he won the organ prize, 1872. B. Sept. 19, 1851, Paris.

Wacht am Rhein was composed by many musicians, but the setting given by Karl WILHELM was that which attained the dignity of a national song during the Franco-Prussian war. The words were written by Max Schneckenburger in 1840.

Wachtel (Theodor) sang ten. in called "sourdine instantanée," and a opera, and was especially fine in such machine for making gut strings of uni-rôles as "George Brown" ("Dame form thickness; made careful and ex- Blanche") and "Chapelon" ("Postillon pensive researches into the life of A. de Longjumeau"), for which latter rôle Stradivarius, which are embodied in he had special advantages, as he was Fétis, his purpose being to discover the son of a stableman, and in early life a cab driver for his father; pupil of learned the craft with his father Mme. Grandjean. B. Hamburg, 1823 CLAUDE, then spent some time in or 1824; d. 1893, Frankfort-am-Main. Chanot's shop, and in 1825 began busi- Theodor sang ten.; son and pupil of

Wachter (Ernst) sang bass, Dres-

Bayreuth in such rôles as "Fasolt." B. May 19, 1872; Mühlhausen; add. Dresden.

Wade (Joseph Augustine) composed "Meet me by moonlight alone" and other popular songs to his own words; played violin; conducted London theatres, and did hack work for music houses. B. Dublin; d. 1845, London.

Waelrant (Hubert) composed madrigals and motets once highly admired; founded a singing school in Antwerp, where he introduced a system of solmisation known as bocedisation; published music; sang in Notre Dame; may have been a pupil of Willaert in Venice. B. Tongerloo, Brabant, about 1517; d. 1595, Antwerp.

Wagenseil (Georg Christoph) composed church music, was long attached to the court of Vienna, finally as music master to Empress Maria Theresa and the Imperial family; pupil of Fux, Palotta, and Woger, and the accredited composer of the theme of Handel's "Harmonious Blacksmith." B. Jan. 15, 1715, Vienna; d. Mar. 1, 1777, Vienna.

Wagner (Ernst David) composed and wrote essays on music; was cantor, organist, and music director. B. 1806, Dramburg, Pomerania; d. 1883,

Berlin.

Wagner (Wilhelm Richard) composed the operas "TANNHAUSER," "LOHENGRIN," "RIENZI," "FLIE-GENDE HOLLÄNDER," the comic opera "MEISTERSINGER," the "action" "TRISTAN UND ISOLDE," the Tetralogy of music-dramas known collectively as the "RING OF THE NIBELUNGS," the sacred-stage-festival-play "PARSIFAL"; was at once the most sensational, revolutionary, and best advertised German composer of the 19th century, and one of the greatest. Son of a clerk in the law courts, who became Chief of Police in Leipsic during the occupation of that city by the French under Marshal Davoust, Wagner's family inclined to the drama rather than music, al-

father died. His mother subsequently married Ludwig Geyer, actor, playwright, and portrait painter, with whom the family removed to Dresden, where Geyer was a member of the court theatre. There the boy attended the Kreuzschule, received some piano lessons, and heard "Freischütz," which deeply impressed him. On the death of Geyer, 1821, at a time when Wagner was seven years old, the family was maintained by the "liebes Mütterchen," as Wagner always affectionately called his mother; but in 1827 his sister Rosalie obtained an engagement at the Leipsic Stadt theatre, and the family returned to that city. Wagner had already made a German version of the 12 books of the Odyssey, and had attempted a bombastic tragedy on Shakespearian lines. But he was far from being an "infant prodigy" in music. At no time in his life was he able to play his own scores at the piano; he never acquired the mastery of any instrument of music, and his best friends considered his singing atrocious. In his 16th year he attended a Gewandhaus performance, and on hearing Beethoven's "Egmont" overture, determined to become a musician. For a week he studied a borrowed copy of Logier's book on theory, the difficulties of which only stimulated him to further endeavours. His first attempts at composition were string quartets. On the strength of these he obtained permisssion to receive instruction from the organist, Gottlieb Müller, while a student in the University. As a piano pupil, Wagner had preferred to attempt overtures rather than thump away at five finger exercises, and as a student of theory he wanted to compose in the larger forms instead of copying exercises. Fortunately, he soon came under the tutelage of Theodor Weinlig, cantor of the Thomasschule, who gave him a thorough training in counterpoint. Then his piano sonata was published by Breitkopf and Härtel, and he composed a fantasia for piano (F sharp though Albert, the composer's elder minor), a polonaise, and a concert brother, sang ten. in Breslau. Wag- overture with fugue which had the ner was but six months old when his honour of performance at the Gewandhaus, 1832. The following year his weather was so bad that the Wagners symphony in C was played at the Ge- were very ill, but this acquaintance wandhaus. A second symphony was with the sea inspired "Tristan und begun, 1834, but never completed. So Isolde." From London the Wagners nings. His first opera, "The Wedding" ("Die Hochzeit"), was composed to his own book, 1832. By advice tion to Paris managers and publishers out having completed the score. A Fairies," though accepted by the Leip-He based his libretto on a tale by Gozzi, and imitated the music of Marschner and Weber. In 1834 Wagner became director of the Magdeburg opera, and while there wrote and composed "Das Liebesverbot," based on "Measure for Measure." This he attempted to produce at his own benefit. The company was bankrupt, however, the artists quarreled among themselves and, after a wretched bungle, the work was retired. At the age of 23, or, to be exact, Nov. 24, 1836, Wagner married Minna Planer, a pretty actress of Magdeburg, with whom he lived 25 years, separating from her four years before her death. which occurred in 1866. In Jan., 1837, Wagner became director of the Königsberg theatre. Here he was in the fall, became director at Riga, Russia, where his wife obtained employment as an actress. In Riga he atopera based on the Arabian Nights, entitled "The Happy Bear Family," important than this, more sketched out his plot for "Rienzi." Wagner had left many creditors in Königsberg. He became deeply in-Königsberg. volved in debt at Riga. In 1839 he managed to escape his creditors, was smuggled across the Russian frontier by his friends, rejoined his wife, who Pillau, meaning to make his fortune

much for Wagner's musical begin- went to Boulogne, where Meyerbeer was then spending the summer, and after obtaining letters of introducof his sister Rosalie, who considered it from this composer (whom he afterimmoral, he destroyed the text, with- wards shamefully abused), Wagner proceeded to Paris. Disappointed in second opera, "Die Feen," or "The the hope of winning recognition from the Parisians, Wagner was compelled sic Opera, was not performed until to support himself by arranging dance five years after the composer's death. music, writing songs, novelettes, articles, etc., and was so desperately poor that he sought employment in the chorus of a cheap Boulevard theatre, but was rejected on the ground that he could n't sing well enough. the period of obscurity, which was less endurable to Wagner than poverty, was soon to end. In 1842 "Rienzi" was performed in the new Dresden Opera House. He had been obliged to secure Meyerbeer's influence to insure its production, but its success was so great that within ten weeks he had the pleasure of seeing "The Flying Dutchman" put on. Thereafter, Wagner was a man to be reckoned with. Torrents of abuse and extravagant praise henceforth greeted each new work. He could be no longer ignored, and his appointment soon folagain thrown out of employment by lowed as chapelmaster of the Dresden the bankruptcy of the company, and Opera at \$1125 per annum. There he remained for six years from 1843. The Biblical scene for three choirs of male voices, "Das Liebesmahl der tempted but did not complete a comic Apostel" (The Lovefeast of the Apostles), was composed during this period for the Dresden Liedertafel, of which he was conductor, and in 1845 "Tannhäuser" was produced. Lohengrin was completed next, and "Meistersinger" sketched out, but in 1849 he became involved in a revolutionary movement, took part in an actual insurrection in Dresden, and was obliged, on the suppression of had preceded him in disguise, and set disorder, to escape from the country. sail for London in a small vessel from Whether he really aided in building a barricade, or waved a red flag to in Paris as a composer. The voyage rally the rioters, or burned down the lasted nearly a month, and the opera house, is not known, and will not be until Wagner's long autobiog- as conductor of eight Philharmonic raphy is published. At any rate a general alarm was sent out by the police of Dresden, May 16, 1849, directing that "Royal Chapelmaster Richard Wagner" be arrested on sight. By this time Wagner was safe with Liszt in Weimar, and that devoted friend, having heard he was about to be arrested there, provided him with the means of reaching Zurich. For the next six years Wagner composed nothing. The chief, most powerful, and most generous of his friends was Liszt. In enemies he was rich, and he hit them often and hard in the essays and books with which he was beginning the propaganda of his art theories. These were, to give the English titles: "Art and Revolution," 1849; "Art and Climate," "Art Work of the Future," 1850; "Opera and Drama," 1851; "Judaism in Music," 1852; and a "Communication to my Friends," in which he sets forth certain autobiographical facts, and first records his plans for the Nibelung Festival. After three years of exile the Tetralogy, or, as it was first designed, Trilogy of the Ring, began to take shape. Although composed in the order in which they are performed, the book of "Die Götterdämmerung," which he meant to call "Siegfried's Death," was written first, then "Siegfried," which he spoke of as "Young Siegfried," then "Die Walküre," and finally "Das Rheingold." It is to be observed that in treating the Nibelung myth, Wagner allowed himself the utmost license. He followed the dictates of his own dramatic instinct rather than the "Nibelungenlied" or were soon to become a thing of the past. presents of the Norse or Teuton mythology are not more faithful to the religious conceptions of his remote lung Ring" (the text of the Tetralancestors than was "Parsifal," with ogy), and sent a messenger to Stutt-Music to "Das Rheingold" was com- was determined to aid him in his plans

concerts in 1855. Returning again to Zurich, he wrote and composed "Tristan und Isolde," gave concerts, and conducted in Zurich, and arranged for the Paris production of "Tannhäuser," ordered by Napoleon III. The Paris production was a failure, because he declined to compose a ballet for the occasion, but the fact that he should have been accorded such an honour (due the influence of Princess Pauline von Metternich, wife of the Austrian ambassador to France), was largely responsible for the revocation of his exile, except as regarded Saxony Wagner then visited Vienna, where he heard his opera "Lohengrin" for the first time, and had "Tristan" placed in rehearsal. A few months later, while in Moscow, he was informed that the Vienna Opera had been obliged to abandon this work. after 57 rehearsals, because it was unsingable! Concluding his Russian concerts, Wagner, now separated from his wife, returned to Switzerland and settled in the home of his friends the Willes at Mariafeld, to begin work on "Meistersinger." Having given a true and noble picture of the Minnesingers in "Tannhäuser," it was the composer's wish to paint with equal fidelity the Song Guilds of a later age, to disprove at the same time the notion of German critics that he could not write melody, and to amuse himself by poking fun at the pedants. Creditors in Vienna, where Wagner had accumulated a large indebtedness, threatened to descend on him in Switzerland, so he hastily retired to Stuttgart. Financial troubles, however, the older Sagas, and the pictures he King Ludwig of Bavaria, who had just ascended the throne of his fathers, had read the preface to Wagner's "Nibeits jumble of Christian mysticism to gart in search of him. In Munich the the religion of his contemporaries. monarch informed Wagner that he pleted, 1854, and he began work on for the reformation of opera, and di-"Die Walkure," on which he was occu- rected him to begin work on the Ring pied until 1856, his labours being in-terrupted by an engagement in London duced at the court opera as soon as completed. The politicians and musi- küre," June 24, 1870, but without Wagcians were equally incensed at the ner's supervision. Although a notable favour shown Wagner and a popular success, the festival left a deficit of demonstration was organized against \$37,500, part of which was paid off by him, the upshot of which was that the a London concert, the rest gradually, King requested Wagner to withdraw by royalties on performances of the from court, although remaining as Ring now permitted elsewhere. Wagmuch his devoted friend as ever, and ner next set to work on "Parsifal, allowing him a pension of nearly \$4000 per annum. The composer Bayreuth, 1882. Then the composer, then settled at Triebschen, Lake Lu- in a vain effort to recover his health. cerne. His home was luxuriously appointed, he wore eccentric costumes of costly silken fabrics, and installed as his chatelaine Frau Cosima von Bülow, daughter of Liszt by the Countess d'Agoult, and wife of Hans von Bülow. Both were eventually freed of former ties by divorce, and in 1870 they were married. Meantime amid these pleasant surroundings he had completed "Meistersinger," "Rheingold," "Walküre," and "Siegfried." King Ludwig dared not build the theatre for which Wagner was hoping, but there were Wagner societies in many parts of the world, the composer was receiving propositions to take up his residence in London and Chicago, and the great and increasing interest made it evident that the ideal theatre was to be soon realized. Finally, Wagner hit upon BAYREUTH, the former seat of Bavarian royalty, the geographical centre of Germany, and a quaint old place of 20,000 inhabitants as the best site for his new theatre. The municipality not only gave him the land on which to erect the Festspielhaus, but likewise the land for his home, since celebrated as Villa Wahnfried. Although his plan for raising funds was denounced by the German press as a "swindling stockjobbing scheme," money was coming in, and in 1872 the foundations of the Festspielhaus were laid. Concerts in various parts of the world; King Lud-

which was completed and produced at settled for a time in Venice. Besides the works mentioned, Wagner composed the overtures "Polonia," "Columbus," "Rule Britannia," a "New Year's Cantata," incidental music to "Der Burggeist," "Huldigungsmarch" (completed by Raff); "Siegfried Idvll" in honour of his son's first birthday, 1870, "Kaisermarsch," 1870, "Festival March" for the Philadel-phia Exposition, 1876; "Gelegenheits Cantata" for unveiling a monu-ment to King Friedrich, 1843; "Gruss an den König," 1843, "Am Weber's Grabe," double quartette and funeral march for Weber, 1844; songs, the musical burlesque "A Capitulation," which had the effect of enraging the French people against the composer. although it was directed more against the Germans. During the last six years of his life most of his literary work appeared in the organ of the Wagner societies, "Bayreuther Blätter." Among these essays may be noted:
"What is German?", "Religion and Art," "Modern Public and Popularity," "The Public in Time and Space,"
"A Retrospect of the Stage Play Festival of 1876," "The Stage Consecration Play in Bayreuth, 1882," "An Account of the Performance of a Youthful Work," "On Composing Poetry and Music," "On the Composing of Operatic Poetry and Music in Particular," "On the Application of aid of the building fund were given in Music to the Drama." Mention should also be made of his admirable book on wig, at a critical moment, donated conducting. B. May 22, 1813, Leip-\$50,000, and in Aug. 1876 the "Ring sic; d. of erysipelas, Venice, Feb. 13, of the Nibelung" was given a festival 1883. See his letters to Liszt, Uhlig, production in complete form. Some Fischer, Heine, etc.; biographies by of the music dramas had already been Dannreuther, H. T. Finck, G. Kobbé, performed to gratify King Ludwig. Pohl, Tappert, Jullien, Glasenapp, and "Rheingold," Aug. 25, 1869, "Wal- Ellis. Cosima assumed charge of the RICHARD WAGNER, displaying an extraordinary aptitude for business affairs. B. about 1838; m. Hans von BÜLOW, 1857; divorced, and m. RICHARD, 1870. Siegfried composed the operas "Der Bärenhäuter," 1899; "Herzog Wildfang," 1901; "Der Kobold," 1904, etc., the symphonic poem "Sehnsucht"; conducted Bayreuth Festivals, and with success in England and elsewhere. In early life he prepared for the profession of architect at a polytechnic school, but in his 21st year took up the study of music with Kniese and Humperdinck, and made his debut as a conductor, Aug. 5, 1893. B. June 6, 1869; only son of RICHARD and COSIMA; add. Bayreuth, Bavaria. Johanna sang sop. in opera, created Elizabeth in TANNHÄÜSER and appeared with success in other operas by her uncle RICHARD. B. Oct. 13, 1828, near Hanover; m. Judge Jachmann; d. Oct. 16, 1894, Würzburg.

Wainwright (John) composed church music; sang and played organ in what is now Manchester Cathedral. D. 1768. Dr. Robert composed the oratorio "The Fall of Egypt" and church music; succeeded his father JOHN, as organist in Manchester. B. 1748; d. July 15, 1782. Richard played organ at St. Peter's, Liverpool, where his brother ROBERT had preceded him. B. 1758; d. Aug. 25, 1825. William played doublebass, sang, sold music in Manchester. Son and

pupil of JOHN. D. 1797.

Waits were at once the watchmen and town musicians, possibly so called because it was their duty to "wait" or attend on the magistrates and other officials on ceremonial occasions, who seem to have been employed in England until the accession of the House of Stuart, corresponding to the Zinkenisten of Germany, and like them, playing coarse reed instruments. Then the name was transferred to the country musicians who sang carols and gave serenades during the Christmas holidays. The name was also applied to a primitive kind of oboe, and to a Fa-la

Bayreuth Festivals on the death of Savile during the reign of Charles II. and still sung by madrigal societies.

Walcker (Eberhard Ludwig) built organs, having learned the craft from his father, and trained his five sons in the business. B. 1794, Cannstadt; d. 1872, Ludwigsburg. Heinrich, Friedrich, Karl, Paul, and Eberhard continued the organ building business established by their father.

Waldersee, von (Count Paul) assisted in editing works of Beethoven and Mozart; was Prussian army officer, 1848-71. B. Sept. 3, 1831.

Potsdam.

Waldflute, Waldflöte, Waldpfeife. Ger. Forest flute; ORGAN stop of 4-ft. pitch consisting of open wood pipes. Waldquinte or Waldflötenquinte is a similar stop one-fifth higher in pitch.

Waldhorn. Ger. Hunting horn or

French horn.

Waldmädchen. C. M. von Weber's two-act opera, to book by Steinburg, was first performed Nov. 24, 1800, at Freiberg, and afterwards remodelled as "Silvana das Waldmädchen, 1810. A new revision with interpolated music was given in 1885 in Lübeck and

Hamburg.

Waldstein, von (Count Ferdinand Ernst Gabriel) was a noted amateur and patron of music to whom Beethoven dedicated his piano sonata in C, Op. 53. A novice of the Deutscher Orden, he became acquainted with the great composer while in attendance at the Electoral Court at Bonn. Later he obtained a dispensation from his vows and married, but left no heirs, and with him the family became extinct. B. Mar. 24, 1762; d. Aug. 29, 1823.

Waldteufel (Emil) composed waltzes, polkas, mazourkas, etc., many of which became highly popular in all parts of the world — more than 225

from the year 1878.

Waley (Simon) composed services for the Synagogue, songs and piano music; pupil of his sister, then of Moscheles, Bennett, Osborne, Horsley, and Molique. B. 1827, London; d. 1875.

Walkeley (Anthony) composed a for four voices composed by Jeremy service in E flat; played organ Salisbury Cathedral; in boyhood chorister, Kelly, and her sister. Mrs. Wallace and later lay vicar at Wells. B. 1672; d. 1718.

Walker (Edith) sang con. in opera; debut at Vienna Hofoper, where she was first contralto for several years, then at the Metropolitan, New York, and Covent Garden, London, and appearing at leading concerts, possessed large repertoire, and was especially known as interpreter of Wagnerian rôles; pupil of Orgeni, Dresden Conservatory. B. Long Island; add. New York.

Walker (Frederick Edward) taught vocal, Royal Academy of Music, London, from 1883; conducted Brixton Philharmonic Society; sang ten., and was boy chorister, Eng. Chapel Royal.

B. Jan. 17, 1835, London.

Walker (Joseph) founded the organ building house in London, 1819, which was continued by his sons as Joseph Walker & Sons.

Walkure. The second music drama in Richard Wagner's Tetralogy the "RING DES NIBELUNGEN."

Wallace, Lady (Grace Stein) made Eng. trans. of the Mozart, Mendelssohn and Beethoven letters, Longman & Co., London. B. Edinburgh; daughter of John Stein; m. Sir James Maxwell

Wallace, 1836; d. 1878.

Wallace (William Vincent) composed the successful operas "MARI-TANA," Drury Lane, London, Nov. 15, 1845; "Matilda of Hungary," 1847; "Lurline," Covent Garden, London, Feb. 20, 1860; "The Amber Witch," Feb. 28, 1861, Her Majesty's, London; "Love's Triumph," Nov. 16, 1862, Covent Garden; "The Desert Flower," Oct. 12, 1863, Covent Garden, the unpublished "Maid of Zurich," and the unfinished opera "Estrella." No composer of modern times enjoyed so varied and picturesque career as Wal-Son and pupil of an Irish bandmaster, he often led the orchestra in the Dublin Theatre in boyhood, and on the violin. He played his own con-London, accompanied by his wife, born marksman, who loves Wally, Strom-

charged him with making love to the sister, and promptly left him, and the young musician then emigrated to Australia. 100 sheep from Governor Sir John Burke were part payment for a concert given in Sydney. Then he wandered into New Zealand, where he was rescued from death by the daughter of a native chief, and embarked on a whaler. He narrowly escaped death in a mutiny, and next appeared in India, where he won the admiration of the Begum of Oude. Tours of Latin America then occupied him until 1845, when he reached London, met Fitzball, Balfe's old librettist, and produced "Maritana." The next 14 years were spent in Germany, and he composed chiefly piano music. His eyesight failing, just as he had been commissioned to compose an opera for Paris, he made a concert tour of North and South America, and then settled in New York, where he lost all his fortune in the failure of a piano factory. Then he resumed his career as a composer in London. His second wife was the pianist Helene Stöpel, who survived him. B. June 1, 1814, Waterford, Ireland; d. Oct. 12, 1865, Chateau de Bagen, Haute Garonne,

Wallaschek (Richard) wrote "Aesthetik der Tonkunst," 1886; lectured

at Lemberg University.

Wallerstein (Anton) composed popular dance music, "Das Trauerhaus," "Sehnsucht in die Ferne," and other popular songs; played violin. B. Sept. 28, 1813, Dresden; d. 1892, Geneva.

Wally. Alfredo Catalani's four-act opera, to book by Luigi Illica, based on von Hillern's novel, was first performed in Turin, 1892, where it failed, but was revived with success in Buenos Ayres, 1904. The scene is laid in the Tyrol in the early part of the 19th century, and the first act represents after hearing Paganini, 1831, gave his the mountain scenery about the cabin whole time to perfecting his technique of Stromminger, a hunter of the village of Hochstoff. Friends gather to certo at a Dublin concert in 1834, but celebrate the hunter's 70th birthday, tiring of the Irish capital, left for and among them is Gellner, a noted

daughter. Hagenbach, sharpshooter from the village of Sölden, comes in, and his boastings so irritate old Stromminger that a quarrel results, and Hagenbach strikes the old man, knocking him down. Gellner tells Stromminger that Wally loves Hagenbach, which arouses the old man to a fury. He promises Wally to Gellner, and when the girl refuses her consent, drives her from home. The next act takes place in Sölden. Wally has inherited her father's fortune, and has many suitors, but declines them all. Gellner and Hagenbach enter, and Hagenbach begins a flirtation with Afra, landlady of the inn. Wally insults Afra, Hagenbach, to avenge his sweetheart, undertakes to make Wally kiss him. The Dance of the Kiss follows, at the end of which Wally kisses Hagenbach. From the laughter of the spectators, Wally learns that Hagenbach has been making sport of her, and turning to Gellner, who still loves her, she demands that he kill Hagenbach. The third act represents Wally's room on the one side, and the village street of Hochstoff on the other. As Hagenbach comes along the street, Gellner springs from a hiding place, and forces his rival over a precipice. Hagenbach calls for help, and Wally, seized with remorse, saves his life at great peril to her own. The fourth act represents the interior of a mountain hut. Hagenbach comes there to declare his love for Wally, and both are so interested that they do not realize that a storm has arisen, which hides from view the path by which they might have descended.

Walmisley (Thomas Forbes) composed glees and played organ in London churches; pupil of Attwood. B 1783, London; d. July 23, 1866. Thomas Attwood composed a service in B flat, anthems, odes; played organ; was Dr. Mus. and professor Cambridge University. B. Jan. 21, 1814, London; son and pupil of THOMAS FORBES; d. Jan. 17, 1856, Hastings.

Walnika or Walynka. Russ. Species of bagpipe used by the Russian peasants.

Walond (William) composed the first setting of Pope's "Ode on St. Cecilia's Day"; played organ, Oxford. William played organ Chichester Cathedral, 1775-1801. Probably son of WILLIAM; d. 1836.

Walsegg, von (Count Franz) ordered the Mozart Requiem which was completed by Süssmayer after the master's death, and had it performed as his own; was an amateur whose vanity caused him to assume the credit of many other works in the same way.

Walsh (John) published music in London from 1690, issuing 12 Corelli sonatas, 1700; was instrument maker to the English court. D. Mar. 13, 1736. John continued the business established by his father, JOHN, 30 years. D. Jan. 16, 1766. The business then passed successively through the hands of William Randall, Henry Wright, Wright & Wilkinson, and finally to Robert Birchall.

Walter (Benno) played violin, Munich court orchestra; pupil Munich Conservatory. B. June 17, 1847; d. Oct. 23, 1901.

Walter (George William) played organ in Washington churches; collected notable musical library; son and pupil of WILLIAM HENRY, and later of J. K. Paine, Boston, and S. P. Warren, New York; Dr. Mus., Columbia University, 1882. B. Dec. 16, 1851, William Henry com-New York. posed Masses in C and F, anthems and services for the Protestant Episcopal Church; played organ in Newark, N. J., churches, and at 17, Church of Epiphany, New York, then at chapels of Trinity Church, at Columbia University from 1856; Dr. Mus., Columbia. 1864. B. July 1, 1825, Newark.

Walter (Gustav) sang ten. in opera, debut at Vienna, 1856, later a successful concert singer, especially in Schubert lieder, and first ten., Vienna court opera; pupil of Vogl, Prague Conservatory. B. Bilin, Bohemia, 1835; retired, 1887.

Walter (Ignaz) composed and sang ten. B. 1759, Radowitz, Bohemia; d. 1830, Ratisbon. Juliane Roberts was also a singer and the wife of IGNAZ.

Walther (Johann) aided Martin poem "Aan de boorden van de Luther in the preparation of the "Geystlich Gesangk Buchleyn," 1524, the first Protestant Hymnal; composed; became chapelmaster to the Elector of Saxony, 1525. B. 1496, Gotha, Thuringia; d. 1570, Torgau.

Walther (Johann Gottfried) wrote a "Musikalisches Lexicon," 1732, Leipsic, which was the first to combine definitions of musical terms with biography, on which Gerber's work was founded; composed chorales and clavier music; was organist at Weimar, where he became the intimate of his kinsman J. S. Bach, then at Erfurt and again at Weimar, where he was made court musician; pupil of Jacob Adlung and J. B. Bach. B. Sept. 18, 1684, Erfurt; d. Mar. 23, 1748, Weimar.

Walther (Johann Jacob) played at Aix. violin; composed many works for the Electoral Court at Mayence, including dances and variations in which are imitations of bird calls; improved the technique of the violin. B. 1650.

Thuringia.

Walther von der Vogelweide was a noted Minnesinger and poet. B. about 1164, probably in the Tyrol; d. after 1227, Würzburg.

Fr.Dance said to have originated in Bohemia but now of almost universal popularity. It is in triple measure time in crotchets or quavers, and consists of eight or sixteen bar phrases. A coda and introduction are frequently added to the original dance form by modern waltz The "Vienna" waltz is writers. characterized by a rapid movement and strict unbroken time. Ländler are slower and more dignified than the waltz. "Classical waltzes" are compositions in waltz form intended as concert pieces not for dance tunes. Greater scope is given to the composer and player than is compatible with the rhythm of the waltz.

Waltzer. Ger. WALTZ.

Ger. A roll or symmet-Walze.

rical run or division.

Wambach (Emile Xavier) composed a hymn for chorus and orchestra, two oratorios, the Flemish drama, "Nathan's Parabel," the symphonic

Schelde"; pupil Antwerp Conserva-tory. B. Nov. 26, 1854, Arlon, Lux-

embourg; add. Antwerp.

Wanhal or Vanhall (John Baptist) composed 100 symphonies, 100 string quartets, 25 masses, two operas, an oratorio, etc.; played violin; pupil of Kozak and Erban. B. May 12, 1739, Nechanicz, Bohemia; d. 1813, Vienna.

Wanless (Thomas) composed "The York Litany," anthems and church music; played organ York Minster.

D. 1721.

Wanski (Jan) composed popular Polish songs. Jan Nepomuk composed a method and études for violin; played violin in successful tours as virtuoso; pupil of Baillot. B. about 1800; son of JAN; retired and settled

Ward (John) composed "Die not, fond man," and other madrigals dedicated to his "good Maister, Sir Henry Fanshawe, Knight," and published 1613; anthems and an Evening Service.

Ward (John Charles) composed "The Wood," cantata for double choir, "A Psalm of Life" with orchestra; orchestral fugue on "The Sailor's Hornpipe"; played organ London churches. B. Mar. 27, 1835, London.

Warnots (Jean Arnold) taught music in Brussels. B. 1801; d. 1861. HENRI composed the operetta "Une heure du Mariage," Strassburg, 1867, in which he sang the leading rôle; a patriotic cantata, Ghent, 1867; in early life an opera singer; then founded a music school in Brussels, and directed Brussels City Musical Society; pupil of his father JEAN AR-NOLD, and later of the Brussels Conservatory, where he was for a time professor. B. 1832, Brussels; add. Brussels. Elly sang sop. in opera, debut at Brussel, 1878, and later at Florence, the Paris Opéra Comique; daughter and pupil of HENRI. B. Liège, 1862.

Warren (Joseph) played violin, piano, organ; wrote "Hints to Young Composers," etc.; composed masses. B. Mar. 20, 1804; d. Mar. 8, 1881, Bexley, Eng.

Warren (Samuel Prowse) com-

posed church music; played organ All Souls', and later Trinity Church, New York; pupil of Haupt, G. Schumann, and Wieprecht. B. Feb. 18, 1831, Montreal, Can. Richard Henry founded the Church Choral Society for which Parker's "Hora Novissima" was composed; composed songs, a comic opera, anthems, and services; played organ St. Bartholomew's from 1886; conducted orchestral concerts; son and pupil of SAMUEL PROWSE. B. Sept. 17, 1859, New York; add. New York.

Warren (William) composed; played organ St. Thomas's church, New York, from 1870; was instructor Columbia University. B. 1828, Albany, N. Y.; d. 1902. New York City.

Wartel (Pierre François) sang ten. in opera, introduced Schubert's songs to France; taught Nilsson, Trebelli, etc.; pupil of Choron, and later prize pupil Paris Conservatoire. B. April 3, 1806, Versailles; d. 1882, Paris. Atala Therese Annette Adrien composed studies for the piano; played piano, the first woman instrumentalist to play at the Conservatoire concerts; taught, Paris Conservatoire, where she had been a pupil; also pupil of her father, the violinist Adrien. B. July 2, 1814, Paris; m. PIERRE FRANÇOIS; Emil sang Paris Théâtre d. 1865. Lyrique; then founded a school of singing. Son and pupil of PIERRE FRANÇOIS and ATALA T. A.

Warwick (Thomas) played organ Eng. Chapel Royal in succession to Orlando Gibbons; composed a 40-part

song. D. after 1641.

Wasielewski, von (Joseph W.) wrote historical and critical books on music; composed; played violin and conducted. B. 1822, Dantzic; d. 1896, Sondershausen.

Wassermann (Heinrich Joseph) played violin; composed. B. 1791, Schwarzbaach, Fulda; d. 1838, Richen, near Basle.

Wasserorgel. Ger. Hydraulic ORGAN.

Watson (John Jay) played violin and conducted. B. Sept. 23, 1830, Gloucester, Mass.; d. 1902, Roston.

Watson (William Michael) taught and issued compositions under the pen

posed church music; played organ All name "Jules Favre." B. 1840, New-Souls', and later Trinity Church, New castle-on-Tyne; d. 1889, London.

Waves of Sound are set in motion by any regularly vibrating body; vibration is the term more commonly used in ACOUSTICS.

Wayghtes. WAITS.

Webb (Daniel) wrote on music. B. 1735, Taunton; d. 1815, Bath, Eng.

Webb (George James) played organ; edited music publications. B. 1803, near Salisbury, Eng.; d. 1887,

Orange, N. J.

Webbe (Samuel) composed the canon "O that I had wings," Catch Club prize, 1776, won 26 medals for other such compositions; glees, including "Glorious Apollo"; edited collections of masses including many of his own; played organ Sardinian chapel; pupil of Barbandt. B. 1740, Minorca; d. 1816, London. Samuel, Jr., composed the glee "Come away death," prize catches and canons; played organ in London and Liverpool churches; pupil and son of SAMUEL. B. 1770, London; d. Nov. 25, 1843.

Weber, von (Freiherr Johann Baptist) founded the Weber family of musicians; was ennobled by Emperor Ferdinand II, 1622. The title was suffered to lapse after his death until 1738. Joseph Franz Xaver was an amateur in music and the drama; young brother of Freiherr Johann Baptist. Fridolin was steward of the Schönau-Zella estates near Freiburg. Bresgau; but played violin, organ, sang, and was a devoted amateur of music. Son of JOSEPH FRANZ XAVER; d. 1754. Fridolin played violin in the Electoral Court at Mannheim; succeeded his father, FRIODLIN, as land steward at Schönau. B. 1733, Zell; m. Marie Caecilie Stamm, Mannheim, 1746. Josepha sang sop. in opera; Mozart composed the rôle of "Queen of the Night" in "Zauberflöte" for Oldest daughter of the second FRIDOLIN; m. Hofer, the violinist, 1789, and on his death, the basso, Meyer. D. 1820. Aloysia sang sop. in opera; was Mozart's first love and sister-in-law; created "Constanze" in "Entführung," which he composed for her. B. 1750; sister of JOSEPHA; m.

theactor Lange, 1780; d. 1839, Salzburg. P. Heuschkel, and in the course of Constanze became the wife of W. A. their wanderings, the family settled MOZART. Sophie wrote an account for a time in Salzburg, where the boy of Mozart's death, which she witnessed was entered in the cathedral choir, while living with her sister CON-STANZE. B. 1764; m. the tenor, Haibl; d. 1843, Salzburg. Franz Anton was the father of CARL MARIA FRIED-RICH ERNST, who is the subject of a separate article. An able musician. he was a member of the court orchestra of the Elector Palatine, but being wounded in the Battle of Rosbach, where his master was opposed to Frederick the Great, he retired, and entered the service of the Prince-Bishop of Cologne. There he became steward and court councillor, but was deprived of office because he neglected his duties for music. EDMUND and FRIDOLIN, sons by his first marriage. were both talented in music. His wandering life after his second marriage is sufficiently referred to in the notice of CARL MARIA FRIEDRICH ERNST. B. 1734; younger brother of the first FRIDOLIN. Edmund became a good theoretical musician, but was not great as either violinist or conductor; was also painter and engraver. Fridolin conducted; sang; was pupil of Haydn. B. 1761; son of FRANZ ANTON and half brother of CARL MARIA FRIEDRICH ERNST.

Weber, von (Freiherr Carl Maria Friedrich Ernst) composed the operas "ABU HASSAN," "FREISCHUTZ,"
"EURYANTHE," "PRECIOSA," and "Oberon," which were at once the beginning of German opera as a national institution, and of the Romantic School, making him the precursor of both Wagner and Schumann; was a first-class pianist and composer, and a clever musical litterateur. His mother had sung in such rôles as "Constanze" in Mozart's "Entführung" and his father FRANZ ANTON, a man of fine musical taste, a virtuoso on the viola and doublebass, but a strolling player by preference, naturally brought the children up in an atmosphere of music and the theatre. They with his half brother EDMUND,

then conducted by MICHAEL HAYDN. For the next six months Weber enjoyed the privilege of free lessons from that learned composer, and then the family moved to Munich, where he had as teachers Valesi and Kalcher. His first published compositions were a set of fughettas in 1798, while under the tutelage of Haydn. Under Kalcher's tuition he composed a mass, chamber music, and the opera "Die Macht der Liebe und des Weins," creditable work for a boy of 12, no doubt, but the manuscript was either lost or destroyed by the composer in after years. At this period he formed the acquaintance of Senefelder, the inventor of lithography, engraved his own variations dedicated to Kalcher, Op. 2, and fancied that he had discovered important improvements in lithography, which so interested his father that he at once took his family to Freiberg, in order to begin experiments on a large scale, - and abandoned the idea as soon as he had reached his journey's end. In Freiberg, however, the Weber family encountered Ritter von Steinsberg, head of a theatrical company, and author of an opera book which he cheerfully turned over to the 13 year old composer. Nov. 13, 1800, this work was produced as "Das Wald-mädchen," but hardly equalled the extravagant claims which had been made for it, although it was afterwards performed in Vienna, St. Petersburg, and other music centres. boy again turned his attention to lithography, and offered his process to Artaria, who did not reply to his letters. In the autumn of 1801 the family had returned to Salzburg, where Weber composed his next opera, "Peter Schmoll und seine Nachbarn." which was produced two years later in Augsburg, without success. 1804 he became the pupil of Abbé VOGLER, and by the advice of that were naturally his first instructors, learned musician devoted nearly two but at 10 he was also the pupil of J. years to study, without attempting compositions in the larger forms. Ow- Dresden, where he passed the remainder ing to Vogler's influence, he obtained the appointment of conductor at the Breslau Theatre while in his 18th year. This post he resigned after two years of hard work, supported himself for a time giving lessons, but soon obtained the post of Musik-Intendant to Duke Eugene of Würtemberg. His only symphonies, two in C major, were composed during this period, but the Napoleonic wars disrupted the court, and Weber next became private secretary and music master to Duke Ludwig at Stuttgart. Three years of dissipation followed. He recast "Das Waldmädchen"; composed 13 songs, the piano quartet in B flat, and "Der Erste Ton" for solo, chorus, and orchestra, but was led into financial difficulties by the singer Margarethe Lang, and just on the eve of the production of his remodelled opera "Silvana," was thrown into prison, charged with having sold a court appointment which carried exemption from military service. Although his conduct was satisfactorily explained, he was banished, and after giving a concert of his own compositions in Mannheim, he settled in Darmstadt with his old master. Abbé Vogler. "Silvana" was finally given with fair success in Frankfort, 1810, and in 1811 he achieved his first real success as a dramatic composer with the singspiel "Abu Hassan," Munich. Then followed a series of concert tours, which ended for a time when he settled in Prague to reorganize the opera, and having been familiar with every detail of the stage from childhood, he soon accomplished a salutary revolution. He restored discipline, perfected the stage settings, and managed every detail, conducting with a degree of enthusiasm and precision then unusual, and producing many new works. This engagement closed with a triumphal performance celebration of the Battle of Waterloo. Count Brühl, Spontini's old antagonist in Berlin, vainly endeavored to secure Weber's appointment at this time to

of his life. The following year, Nov. 4, 1817, he married Caroline Brandt, a young actress with whom he had long been in love, and who had taken the chief rôle in his "Silvana" in Frankfort. The most important period of his life as a musician began auspiciously. He took his bride on a concert tour at which both were everywhere cordially received, and began to compose "Freischütz," his greatest opera, which was not completed until 1820. In the intervals of official duties, he composed chamber music, scored the music for "Preciosa," (Wolff's play) in three weeks, and began the comic opera "Die drei Pintos," (completed by Mahler). In 1821 the incidental music to "Preciosa" was given in Berlin for the first time, and on June 18 of that year, "Freischütz" was produced. Weber himself conducted both rehearsals and performance of the opera, which aroused the Germans to the greatest demonstration of approval ever known in Berlin up to that time. The reception given the composer on his concert tours indicated that he was everywhere more thoroughly appreciated than in Dresden, and he was tempted to accept the chief conductorship at Cassel, where he had been offered an increase of salary. In 1822, however, "Freischütz" made him immensely popular at home, and so established his reputation that he was commissioned to compose a new work for the Kärnthnerthor Theatre in Vienna. "Euryanthe" was selected as the subject. While he was at work on this opera, he received an invitation to compose a new work for Paris. "Euryanthe" was not favourably received by the Viennese, although Weber had himself had been accorded ovations when he conducted the first three performances. Greatly of his cantata "Kamp und Sieg" in discouraged at the result of what he had hoped would be his best work. and already in the grip of consumption, which had killed his mother, and was soon to carry him off, Weber's a chapelmastership, and Weber then chief anxiety was to make suitable accepted a call to a similar post in provision for his family.

don, and invited him to conduct Kreuznach. "Freischütz" and "Preciosa." Warned Weber's by his physician that while he might composed by Reissiger, but was attriblive for years in Italy, a sojourn in England would end his existence in a few months, he nevertheless accepted, and "Oberon" having been selected as the subject, he began the study of English to qualify himself for the task before him. In 1826 he started for London, lingered for a time in Paris, and reached his destination Mar. 5. The work was performed with great success on April 12, and Weber conducted the first twelve per-Although his strength was failing rapidly, he likewise appeared at a number of concerts. His last work, the song "From Chindara's warbling fount," was sung to the composer's accompaniment on May 26. His last public appearance took place four days later. B. Dec. 18, 1786, Eutin, Oldenberg; d. June 5, 1826, London. Besides the works named he left the unfinished opera "Rübezahl," incidental music to "König Ingurd," "Heinrich IV," "Der Leucht-thurm," the cantatas "Natur und Liebe," the hymn "In seiner Ordnung schaff der Herr" with orchestra, two masses, four scenas for sop. with orchestra; two scenas for ten. with chorus and orchestra; 19 part-songs, six canons, two clarinet concertos, a bassoon concerto, adagio and rondo ungarese for bassoon and orchestra, the "Invitation to the Dance" ("Aufforderung zum Tanze"), Op. 65; 10 sonatas, Concertstück with orchestra, 6 Écossaises, 12 Allemands, sets of variations, a Jubel-overture and 18 "Valses favorites de l'imperatrice de France." See biographies by M. M. von Weber (his son), Barbadette, Paris, 1862; Jahns, Leipsic, 1873; Th. Hell, 1828, and Weber's letters to his wife, published by Carl von Weber, 1886.

Weber (Gottfried) conducted the Museum concerts in Mannheim; played flute, piano, 'cello; wrote on music; composed a piano sonata, Te Deum with orchestra, three masses, a Requiem. B. 1779, Freinsheim,

offered \$5000 for an opera for Lon- near Mannheim; d. Sept. 21, 1839,

Weber's Last Waltz was really uted to Weber because a manuscript copy was found among his papers. Known also as "Dernière Pensée" and "Letzter Gedanke."

Weckerlin (Jean Baptiste) composed the choral symphony "Roland," 1847; the one-act opera "L'organiste dans l'embarras," Théâtre Lyrique, Paris, where it ran 100 performances, 1853; the one-act opera "Après Fontenot," Theatre Lyrique, 1877; the "Symphonie de la fôret," the oratorio "Jugement Dernier," the symphonic ode "Poémes de la Mer," the "Paix, Charité, Grandeur," Opéra, 1866, and other cantatas, in all 500 works, including 31 operas; was librarian of the Paris Conservatoire from 1876, having been the assistant from 1869; edited collections of old music; wrote a history of instrumentation; pupil of Elwaert and Halevy, Paris Conservatoire. B. Nov. 9, 1821, Guebwiller, Alsace; add. Paris.

Wechselgesang. Ger. Responsive or antiphonal song.

Wechselnote. Ger. Proceeding in counterpoint from a discord by a skip.

Wedding of Camacho. Felix Mendelssohn's early opera, to book by Klingemann, based on "Don Quixote," and known in German as "Die Hochzeit des Camacho," was performed for the first and only time in Berlin, April 29, 1827.

Wedekind (Erica) sang sop. in opera and concert, debut 1894, Dresden, where she was engaged five years; pupil Dresden Conservatory. B. Nov. 13, 1872, Hanover; m. Herr Oschwald, 1898.

Weelkes (Thomas) composed anthems, ballets, and madrigals, contributed to "The Triumphes of Oriana," 1601, "As Vesta was from Latmos Hill descending"; played organ Winchester College and Chichester Cathedral; publications dated 1597-1614.

Wegeler (Franz Gerhard) was Beethoven's physician and biographer. B. 1765, Bonn; d. 1848, Coblentz.

Wegelius (Martin) composed "Mig-

non" for sop. and orchestra, the over- of the Leipsic Conservatory, where he ture "Daniel Hjort"; wrote textbooks; conducted opera and directed Helsingfors Conservatory; pupil of Bibl, Richter, and Paul. B. Nov. 10, 1846, Helsingfors; add. Helsingfors.

Wehle or Wehli (Karl) composed a sonata, Op. 38, and other piano music; played piano in virtuoso tours of America and Europe; pupil of Moscheles and Kullak. B. Mar. 17, 1825,

Prague; d. 1887, Paris.

Weich. Ger. MINOR; soft and rich.

Weidenbach (Johannes) taught piano, Leipsic Conservatory, where he had been a pupil. B. Nov. 29, 1847,

Dresden; add. Leipsic.

Weigl (Joseph) played 'cello in the Esterhazy orchestra under Haydn, later in the Imperial Opera and Chapel. B. 1741, Vienna; d. Jan. 25, 1820, Vienna. Joseph composed the "Schweizer familie," "L'Uniforme," "Cleopatra," and many other successful operas, Passions, church music; conducted operas in Vienna; pupil of Albrechtsberger and Salieri, godson of J. Haydn; medal of honour and freedom of the city of Vienna, 1839. B. Mar. 28, 1766, Eisenstadt, son of JOSEPH; d. 1846, Vienna. Thaddaus composed the ballet "Bacchus and Ariadne"; published music in Vienna: chapelmaster of the Hofburg. B. 1776; brother of the second JOSEPH; d. 1844, Vienna.

Weihnachtslieder. Ger. CAROLS. Weinberger (Karl) composed "Die Ulanen," 1891, Vienna; "Lachende Erben," 1892; "Blumen-Mary," 1897; "Adam und Eva," 1898, and other popular light operas. B. April 3, 1861, Vienna; add. Vienna.

Weingartner (Paul Felix) composed the operas "Sakuntala," Wei-1884; "Malawika," Munich, 1886; "Genesius," Berlin, 1893, which was quickly withdrawn but later produced with success at Mannheim and elsewhere; "Orestes," Berlin, 1902; the symphonic poems "König Lear," "Das Gefilde der Seligen"; succeeded MAHLER as conductor of the Vienna Opera, where he was engaged in 1908; pupil of W. A. Remy, then

won the Mozart prize, and then one of the Liszt disciples at Weimar, he became conductor of the Königsberg Theatre, and held similar posts at Dantzic, Hamburg, and Mannheim until 1891, when he was called to the Berlin Opera, and also conducted the symphony concerts of the Royal or-chestra; from 1898 conducted the Kaim concerts in Munich, and frequently appeared as conductor in other European cities and in America. B. June 2, 1863, Zara, Dalmatia; add.

Weinlig (Christian Ehrgott) played organ; composed; pupil of Homilius and of Padre Mattei, Bologna. B. 1743, Dresden; d. 1813. Christian Theodor taught theory, numbering Wagner among his pupils; composed; became cantor of the Thomasschule in succession to Schlicht; nephew and pupil of CHRISTIAN EHRGOTT. B. 1780, Dresden; d. 1842, Leipsic.

Weis (Carl) composed "The Polish Jew," Berlin, 1902, the comic opera "The Twins." Frankfort, 1903.

Weisheimer (Wendelin) composed the operas "Theodor Körner," Munich, 1872; "Meister Martin und sein Gesellen," Carlsruhe, 1879; wrote essays; taught at Strassburg; conducted at Würzburg; pupil Leipsic Conservatory. B. 1836, Osthofen, Alsace; add. Strassburg.

Weiss (Franz) played viola in the Schuppanzigh quartette; composed chamber music. B. 1778, Silesia; d.

1830, Vienna.

Weiss (Julius) played violin, for which he wrote method; taught; wrote criticism; pupil of Henning. B. July 19, 1814, Berlin.

Weiss (Willoughby Hunter) composed the "Village Blacksmith" and other popular songs; sang in opera and oratorio; pupil of Sir George Smart. B. April 2, 1820, Liverpool; d. Oct. 24, 1867. Georgina Ansell Barrett sang minor rôles in opera; pupil Royal Academy of Music. 1826, Gloucester; m. WILLOUGHBY HUNTER, and on his death, C. Davis; d. Nov. 6, 1880, Brighton.

Weissbeck (Johann Michael) com-

posed; wrote pamphlets on music; played organ, and conducted church Pietro à Majella; toured as violin music. B. 1756, Unterlaimbach, Swabia: d. 1808.

Weissenote. Ger. White note, a

minim.

Weitzmann (Karl Friedrich) composed operas and other works in larger form; wrote several valuable works on theory; lectured, and taught music in Berlin, B. Berlin, 1808; d. Berlin, 1880.

Weiteharmonie. Ger.

harmony.

Welch (John Bacon) taught singing Guildhall School of Music; pupil of Nava, Milan. B. 1839, Northamp-

ton, Eng.; d. July 1, 1887.

Welcker von Gontershausen (Heinrich) wrote on the history and construction of instruments; piano maker to the Duke of Hesse. B. 1811, Gontershausen; d. 1873.

Weldon (Georgina Thomas) composed and sang in English concerts and music halls. B. May 24, 1834; re-

tired 1885.

Weldon (John) composed the prize settings of Congreve's masque "The judgement of Paris," anthems, and songs; played organ Eng. Chapel Royal; pupil of Walter and Henry Purcell. B. 1676, London; d. 1736, London.

HARP played in Welsh Harp.

Wales, originally single action.

Welsh (Thomas) sang in English operas, later becoming bass of the Eng. Chapel Royal; in boyhood chorister Wells Cathedral. B. 1780, Wells; d. 1848. Mary Anne Wilson sang with great success, earning \$50,000 in the first year of a brief career; pupil of Thomas, whom she married. B. 1802; d. 1867.

Wenck (August Henri) composed piano sonatas; invented a METRO-NOME; played violin; pupil of Benda. Lived in Paris, 1786, and in Amster-

dam, 1806.

Wenig. Ger. Little, as ein stark,

rather loud.

Wenzel (Leopold) composed operettas, ballets; played violin; confrom 1883, Empire Theatre, London; boyhood chorister Eng. Chapel Royal.

pupil Naples Conservatorio di S. virtuoso at 13; joined Metra's orchestra, Marseilles, 1866, of which he later became conductor. B. Jan. 23, 1847, Naples; add. London.

Wermann (Friedrich Oskar) composed an 8-part mass, "Reformations-Cantate"; was cantor the Dresden Kreuzschule and conductor three Dresden churches; taught Dresden Conservatory; pupil Leipsic Conserva-Scattered tory. B. April 30, 1840; add. Dresden.

Werner (Josef) composed for 'cello, wrote a 'cello method; played 'cello, and taught Munich School of Music; pupil Munich Conservatory. B. June

25, <u>1</u>837.

Wert, de (Jacques) composed 10 books of madrigals published in Venice between 1558 and 1591, a "concerto maggiore" for 57 singers. Netherlands; d. 1596, Mantua.

Wéry (Nicholas Lambert) taught, composed for and played violin. B. 1789, near Liège; d. 1867, Luxem-

bourg.

Wesentlich. Ger. "Essential," as SEPTIME, essential or dominant seventh.

Wesley (Charles) composed six concertos for harpsichord or organ, music for the play "Caractacus," songs, anthems; played organ London churches; son of Rev. Charles and nephew of Rev. John Wesley. B. Dec. 11, 1757, Bristol; d. May 23, 1834. Samuel played violin, organ, sang; composed the oratorio "Ruth" at eight, and later, masses, antiphons, services, glees, songs, symphonies, and much music for organ and piano; conducted and played organ Birmingham Festivals; brother and pupil of CHARLES. B. 1766, Bristol; d. 1837. Samuel Sebastian composed 12 notable anthems, a service in E major; wrote on cathedral music, on which he was an acknowledged authority; played organ, Hereford Cathedral, Leeds parish church, and Winchester Cathedral (for fourteen years); and finally organist Gloucester Cathedral, and therefore conductor in turn of the Three Choir ducted at the Alcazar, Paris, and Festivals; was Doctor of Music; in d. April 19, 1876, Gloucester.

Wessel (Christian Rudolph) published music in London, making a specialty of the works of native composers. B. 1797, Bremen; d. 1885, London.

West (John Ebenezer) composed two cantatas, services, Psalm cxxx; played organ London churches; pupil of Prout and Bridge, Royal Academy of Music. B. Dec. 7, 1863, London; add. London.

Westbrook (Dr. William Joseph) composed songs and organ music; arranged and edited classic songs to English text; played organ taught; composed the oratoriette "Jesus" for his doctor's degree, Ox-B. 1831, London; d. 1894, Sydenham.

Westlake (Frederick) composed a Mass in E flat and other church music; played piano, taught Royal Academy of music, where he had been a pupil. B. 1840, Romsey, Hampshire; d. 1898, London.

Westmoreland, Earl of (John Fane) helped found the Royal Academy of Music, of which he was president; conducted Ancient Concerts from 1832; composed six Italian operas; studied music while in the diplomatic service, and was well-known amateur while Lord Burghersh. B. Feb. 3, 1784; succeeded to the earldom, 1844; d. Oct. 16, 1859.

Westrop (Henry John) composed the opera "Maid of Bremen," chamber music; conducted, sang, played violin and piano; organist in London churches. B. July 22, 1812, Lavenham, Eng.; d. 1879.

Wetzler (Hermann Hans) conducted a symphony orchestra in New York for a time in 1902-3, then settled in Berlin as teacher and pianist; was assistant organist Trinity Church, New York; pupil Clara Schumann, of Scholz, Knorr, and of Humperdinck for orchestration. B. Sept. 1870, Frankfort-on-Main; add. Berlin.

Weyrauch, von (August Heinrich) composed the song "Adieu,"

B. Aug. 14, 1810; son of SAMUEL; he published, 1824, under his own name.

> Wheel. Refrain or burden of a ballad.

> Whelpley (Benjamin Lincoln) composed; taught music in Boston; pupil of B. J. Lang. B. Oct. 23, 1865, Eastport, Me.; add. Boston.

> Wand-bearer to head a Whiffler. procession, or a fifer. According to "Illustrations of Shakespeare" the whifflers originally headed the armies or processions as pipers or fifers. Later the word came to mean any person who went before in a procession.

> Whistle. Toy FLUTE; making a musical sound with the lip and breath and without using the vocal cords, the hollow of the mouth forming a resonance box. Whistling pitch is an octave higher than is generally supposed.

> Whistling (Karl Friedrich) began the publication of a "handbuch," 1817, in Leipsic, which was continued by Hofmeister.

> Whitaker (John) composed popular songs, anthems, English versions of Anacreontics, "A Chip of the Old Block," and other light dramatic pieces; played organ London churches. B. 1776; d. 1847, London.

> White (Alice Mary Smith-Meadows) composed two symphonies, overtures, cantatas, chamber music, songs; pupil of Bennett and Macfarren. B. May 19, 1839; m. F. Meadows-White, Q.C.; d. 1884, London.

> White (Maude Valerie) composed "King Charles" and other splendid part-songs, 14 piano pieces, "Pictures from Abroad," a Mass, many excellent solo songs; was Mendelssohn Scholar at the Royal Academy of Music, where she studied with Macfarren and Davenport, also pupil of Rockstro and May; lived in South America, Vienna, and London. June 25, 1855, Dieppe; add. London.

> White (Robert) composed church music; played organ at Ely Cathedral, 1562-67.

White (Rev. Dr. Matthew) composed anthems, catches, songs, sang long attributed to Schubert, but which Eng. Chapel Royal; played organ





Joseph Joachim Eugène Ysaye

HENRI WIENIAWSKI
MISCHA ELMAN

FRITZ KREISLER
JOHANN KUBELIK

Oxford Cathedral; received doctor's degree, Oxford, 1629.

White (William) composed fantasias for lute, and much church music, chiefly to Latin text; probably lived in Oxford early part of 17th century.

Whitehill (Clarence) sang bass in opera, debut, Brussels, 1899, in "Romeo and Juliette," then at Paris Opéra Comique, and in 1900, Metropolitan Opera House, New York. B. America; add. Paris.

Whitehorne or Whythorne (Thomas) composed part-songs published in London, 1571. B. 1528.

Whiting (George Elbridge) composed a symphony in C, suite for Widor (Charles Marie) composed orchestra in E, the ballad "Henry of the successful ballet "Korrigane," Paris Navarre" for male chorus and orches-"Dream Pictures," Te Deum in C for chorus and orchestra; the dedication of Boston Cathedral; vesper services, 4-part and solo songs; piano concerto in D minor; played organ at Springfield, Mass., then succeeded Dudley Buck at Hartford; settled in Boston, where he taught, New England Conservatory of Music; played organ in Albany, where AL-BANI sang in his choir; taught under Theodore Thomas, Cincinnati College of Music; also composed "Golden Legend" and dramatic cantata "The Tale of the Viking"; pupil of Morgan, Best, Haupt, and Radecke. B. Sept. 14, 1842, Holliston, Mass.; add. Boston. Arthur Battelle composed song cycles, services, concert overture, concert étude; fantasy for orchestra; taught in Boston and New York; pupil of Sherwood, Chadwick, Parker, Rheinberger; nephew of G. E.

Whitmore (Charles Shapland) composed songs, and, on his deathbed, a Kyrie; was enthusiastic English amateur. B. 1805, Colchester; d. 1877.

Whitney (Samuel Brenton) composed anthems, organ sonatas; played 1830. organ Church of the Advent, Boston; lectured and taught organ, New England Conservatory of Music; pupil RICH, and of David of Wells and J. K. Paine. B. June 4, 1821, Leipsic; d. 1885. 1842, Woodstock, Vt.; add. Boston.

Semibreve, the Whole Note. longest note ordinarily used in modern NOTATION.

Wickede, von (Friedrich) composed songs, the opera "Ingo," the overture "Per aspera ad astra," 1875; pupil of Vieth; in early life army officer, and later post-office official. B. July 28, 1834, Domitz; lived in Munich.

Widerspänstigen Zähmung. German name of the opera by Goetz, known in English as "TAMING OF THE SHREW."

Widmann (Erasmus) published and composed music; played organ and conducted at Weikersheim: was

poet laureate, 1607.

Opéra, 1880; the lyric drama "Maître tra, Mass in C minor for soli, chorus, Ambros," Opéra Comique, May 6, orchestra, and organ; the cantata 1886; "La Nuit de Walpurgis," for "Gotique," and in all ten organ symphonies; organ sonatas, concertos for violin, piano and 'cello, incidental music to "Conte d'Avril" and "Les Jacobites"; taught Paris Conservatoire from 1890, professor of counterpoint from 1896; played organ St. Sulpice, Paris; wrote music criticism under the nom de plume "Aulètes"; was pupil of Lemmens, and later of Fétis, Brussels Conservatory, and at 15 organist St. François, Lyons. B. Feb. 22, 1845, Lyons; add. Paris.

Wieck (Friedrich) taught Schumann, whose father-in-law he became most unwillingly; founded a library and piano factory in Leipsic; was among the best of teachers for piano, voice, and theory. B. 1785, Pretzsch. near Torgau; d. 1873, Löschwitz, near Dresden. Clara, daughter of FRIEDRICH, became the wife of ROBERT SCHUMANN. played piano in concert tours, and at the court of Prince Hohenzollern; taught piano and singing; pupil of her father, FRIEDRICH. B. about 1830. Alwin played violin, St. Petersburg, and taught piano, Dresden; pupil of his father, FRIED-RICH, and of David for violin. B.

Wiedemann (Ernest Johann) com-

posed for, taught, and played organ. B. 1797, Hohengiersdorf, Silesia; d. 1873, Potsdam.

Wiederholung. Ger. REPE-TITION.

Wiegenlied. Ger. Lullaby, or a cradle song.

Wiener (Wilhelm) played violin; pupil Prague Conservatory. B. 1838,

Wieniawski (Henri) composed fantasia on airs from Faust, Russian fantasia, studies, two concertos and other music for violin; played violin with distinguished success, touring Europe until 1860, when he settled in St. Petersburg for 12 years as solo violinist to the Czar, then touring the United States and Europe with Rubinstein; and in 1874 becoming successor to Vieuxtemps at the Brussels Conservatory; pupil of the Paris Conservatoire under Massart, where he won first prize at 11. B. July 10, 1835, Lüblin, Poland; d. April 2, 1880, Odessa.

Wie oben. Ger. "As above."
Wieprecht (Friedrich Wilhelm)
played violin and trombone, and invented a bass tuba, 1835. B. 1802,

Aschersleben; d. 1872, Berlin. Wiggins ("Blind Tom") was a blind negro idiot who possessed a faculty of imitating performances on the piano so remarkable as to have caused all sorts of exaggerated accounts of his skill to be readily received by non-musical people. It was said, for example, that his repertoire Beethoven, included "sonatas of Mendelssohn and Bach," and that he had played the "Sonata Pathétique" without the omission of a single note, while he was accredited with the composition of "The Rain Storm" and "The Battle of Manassas," both descriptive pieces. "Blind Tom" was exhibited and played in public for about forty years, earning a sum estimated at \$200,000, which may easily have been more. That a blind and idiotic negro should have been able to play the piano at all is sufficiently remarkable, and it should be said once and for all that he was utterly incapable of performing any classic sonata,

or any masterpiece in any style in its entirety, although he might have "executed" or "rendered" or "butchered" such fragments as remained in his memory, and, that the two descriptive pieces named were wholly unworthy of serious consideration as music. was able, however, to distinguish any note struck on the piano, and to repeat, within his limitations, any simple music which might be played for him. Son of slaves on the plantation of Thomas Greene Bethune, near Columbus, Ga., he was allowed access to the piano from his fourth year, and was coached from time to time by professional musicians. He loved the applause of the audiences before which he appeared, and always clapped his hands himself, grinning and bowing as he did so. During his entire life he was in the custody of the Bethune family, who were his trustees, and the beneficiaries of his tours. B. May 25, 1849; d. June 13, 1908, Hoboken,

Wihan (Hanus) played 'cello in the BOHEMIAN QUARTETTE.

Wihtol (Joseph) composed "Dramatic" overture, the symphonic picture "La fête Ligho"; taught harmony from 1886, St. Petersburg Conservatory, where he had been a pupil under Rimsky-Korsakoff. B. 1863, Wolmar, Livonia; add. St. Petersburg.

Wilbye (John) composed a fine series of madrigals, including one in "The Triumphes of Oriana," all reprinted by the Musical Antiquarian Society of London; Lessons for Lute; was the foremost of madrigal composers, and probably lutenist and teacher in London. Publications dated 1598-1614.

Wild (Franz) sang ten. in Vienna operas with much success, developing later into a bar.; was great admirer of Beethoven, who composed "An die Hoffnung" for him; in early life member of the famous Esterhazy chapel. B. 1791, Hollabrunn; d. 1860, Oberdöbling, near Vienna.

Wilhem (Guillaume Louis Bocquillon) founded the ORPHEON-ISTES, popular singing societies which

soon spread throughout France, and taught, composed madrigals, motets, into Belgium and Spain; wrote many psalms, hymns, and soon won recoginstruction books for them, based on nition as the leading master of his a "fixed Do" system of solmisation generation. Known in Italy as Adri-which have since been superseded, but ano Vigliar, Vuigliart, or Wigliardus, accomplished a splendid work in dif- B. about 1480, probably at Bruges; d. fusing a knowledge of and love for 1562, Venice. part-singing; was director general of music in the Paris schools, 1815 to 1842; principal English Festivals; pupil pupil of the Paris Conservatoire. B. of H. C. Deacon and J. B. Welch; Dec. 18, 1781, Paris; d. 1842, Paris.

Wilhelm (Karl) composed "Die don, 1872, where she won first prize. WACHT AM RHEIN"; became royal B. 1815, Prussian Musikdirektor.

Schmalkalden; d. 1875.

Wilhelmj (Auguste Emil Friedrich Daniel Victor) founded a Hochschule für violin at Biebrich, 1886, on which instrument he was one of of the same masters. B. 1821; m. Mr. the greatest of recent masters; debut Lockey, and retired, 1865. at eight, touring the world 1865-75, when he became concertmeister of the Bayreuth orchestra; taught Guildhall School of Music, London, from 1894; composed violin works, and Hochzeits cantate. Pupil of Fischer at Wiesbaden, his talent was recognized by Liszt, who recommended him to David as a young Paganini, and while in the Leipsic Conservatory he studied with Hauptmann, Richter, and later with Raff. B. Sept. 21, 1845; d. Jan. 22, 1908.

Wilke (Christian Friedrich Gottlieb) played organ, and headed government commission on organ building. B. 1769, Spandau; d. 1848, Treuenbrietzen.

Willaert (Adrian) founded the socalled Venetian school of composition:

Williams (Anna) sang sop. at the debut, National Prize Meeting, Lon-

Williams (Anne) sang sop. with success in oratorio, pupil of Cooke and Negri; retired on her marriage to Albert Price, of Gloucester, 1850. B. 1818, London. Martha sang con. rôles with her sister ANNE; pupil

Williams (George Ebenezer) composed church music and piano textbooks; played organ Westminster Abbey; in boyhood chorister St. Paul's.

B. 1784; d. April 17, 1819.

Willing (Christopher) sang Eng. Chapel Royal. B. 1804; d. 1840. Christopher Edwin played organ in London churches, taught; was pupil of his father CHRISTOPHER, and in boyhood chorister Westminster Abbey. B. Feb. 28, 1830, London.

Willis (Henry) made improvements in organ construction, and many organs for English churches. April 27, 1821; retired after 1886.

Willmann (Maximilian) played 'cello in the Electoral orchestra at Bonn, where he was Beethoven's colhaving moulded the tastes of the publeague. B. Forchtenberg; d. 1812, Vilic by his own compositions, by the enna. Mme. Hüber-Willmann sang superb music at San Marco Cathedral, in opera with fair success; was piano where he was chapelmaster and em- pupil of Mozart. Daughter of MAXIployed a double choir with two organs MILIAN; d. after 1804. Magdalena in the services, and by the influence sang sop. in opera, was admired by of his many pupils among the most the Viennese for her beauty as well as important of whom were Zarlino and for her voice, and is said to have re-Cipriano de Rore. Pupil either of ceived an offer of marriage from Bee-Mouton or Josquin, in Paris, he re- thoven. Was prima donna at Bonn, turned for a time to his native Flan- 1788. Daughter of MAXIMILIAN; d. ders, but soon made a tour of Italy, 1801. Karl played violin, but diswhere he heard one of his motets appeared after the French occupasung as the work of Josquin; then be-tion of Bonn; son of MAXIMILIAN. came chapelmaster for a time to the Mme. Tribolet-Willmann sang in King of Hungary and Bohemia, but opera in Vienna. Daughter of French settled in Venice, 1527. There he professor at Bonn; became second wife of MAXIMILIAN; d. 1812. Caroline played piano and sang sop. in opera, debut, 1811; retired after 1825; daughter and pupil of MAXIMILIAN and his second wife.

Willmann (Thomas) played clarinet in the London Opera from 1816; was bandmaster of the Grenadier

Guards. D. Nov. 28, 1840.

Willmers (Heinrich Rudolph) composed for and played piano; pupil of Hummel and Schneider; B. 1821, Berlin; d. insane, 1878, Vienna.

Willy (John Thomas) played violin; gave chamber concerts in London; pupil of Spagnoletti. B. 1812, London; d. Aug. 8, 1885, London.

Wilm, von (Nicolai) composed a string sextet, male choruses, sonatas conducted in Riga, St. Petersburg, tures; taught piano, Royal Academy Dresden, Wiesbaden; pupil Leipsic of Music, where he had been a pupil; add. Wiesbaden.

Wilsing (Daniel Friedrich Eduard) composed the oratorio "Jesus vented the METRONOME which was Christus," 1889, Bonn; a 16-part De Profundis, which won the gold medal MAELZEL. B. 1780, Amsterdam; d. for art, Berlin; sonatas for piano; played organ in Wesel and Berlin. B. Oct. 21, 1809, near Dortmund.

Wilson (John) gave entertainments of Scottish music which became highly popular from 1841; sang in London opera; toured America with the Seguins, 1838; pupil of Finlay Dun. B. 1800, Edinburgh; d. July 8, 1849, Quebec.

Wilson (Mary Ann). WELSH.

Wilt (Marie) sang sop. in opera, 1888. debut as "Donna Anna," Gratz, 1865, and excelling as "Norma." B. 1835, Vienna; retired after 1884.

Wind Chest. That part of an the air is admitted to the pipes of a

register.

Winderstein (Hans Wilhelm Gustav) composed suite for orchestra, Trauermarsch, valse caprice; conducted at Nurnberg, and in 1896 the 1902. Philharmonic concerts at Munich, then Conservatory, then violinist at the pupil St. Petersburg Conservatory un-

Gewandhaus, and later concertmeister of the Derwies orchestra in Nice. B. Oct. 29, 1856; add. Leipsic.

Wind Gauge. ORGAN device to

indicate the pressure.

Winding (August Henrik) composed concertos and sonatas for violin; taught and directed Copenhagen Conservatory; pupil of Reinecke, Dreyschock, Gade. B. Mar. 24, 1825, Taaro, Denmark.

Wind Instrument. Musical instrument whose sounds are produced by the breath of the player, or by

means of a pair of bellows.

Windlade. Ger. WIND CHEST. Wind Trunk. ORGAN conduit which conveys wind to the wind chest.

Wingham (Thomas) composed 'cello and for violin; taught; four symphonies, Mass in D, six over-Conservatory. B. Mar. 4, 1834, Riga; church organist at 10. B. Jan. 5, 1846, London.

Winkel (Dietrik Nikolaus) inappropriated as his own discovery by 1826.

Winkelmann (Hermann) sang ten. in opera; created "Parsifal" in Bayreuth, 1882; debut 1875, and thereafter long first ten. at Vienna Opera. B. 1845, Brunswick; pupil of Koch in Hanover.

Winn (William) composed the prize glee "Go, Rose"; sang, Eng. Chapel Royal; pupil of Smart and Schira. B. 1828, Yorkshire, Eng.; d. Florence sang con. in London concerts; daughter and pupil of WILLIAM.

Winner (Septimus) composed "Listen to the Mocking Bird," "Give ORGAN'S mechanism through which us back our old commander," and other once popular songs; wrote 200 instruction books, and composed or arranged in all more than 2,000 pieces; founded the Musical Fund Society. B. 1826, Philadelphia; d. Nov. 23,

Winogradsky (Alexander) confounded his own orchestra; became ducted programmes of Russian music conductor of the Leipsic Singakad- in Paris; directed the imperial muemie, 1898; pupil of the Leipsic sic schools at Saratov and Kiev;

der Soloviev. B. 1854, Kiev; add. fective tones which are found in Kiev.

phonies; "Armida," 1778, Munich, POST. "Sänger und Schneider," Munich, 1820, and in all 38 operas, 26 masses, Christnacht" and "Der Feuerreiter" seven cantatas and much other music: played violin; conducted the court opera in Munich; for a time pupil of Abbé Vogler, but largely self taught. B. 1754, Mannheim; d. 1825.

Wippern (Louise Harriers) sang sop. in opera, debut, 1857, Berlin, as Agathe in "Freischütz," and thereafter becoming a favourite singer in lighter rôles. B. 1835 or 1837, Hildesheim or Bückeburg; d. Oct. 5, 1878,

Görbersdorf, Silesia.

Peg of a violin; Wirbel. Ger. stopper of a closed ORGAN pipe.

Wirbelstock. Ger. Sound board

into which pegs are fixed.

Wirbeltanz. Ger. Whirling or cir-

cular dance.

Wise (Michael) composed anthems, catches; played organ Salisbury Cathedral; later became a Gentleman of the Eng. Chapel Royal, where he had been a chorister in boyhood. B. 1648, Wiltshire; d. from injuries received in street fight, 1687.

Witherspoon (Herbert) sang bass in concerts and oratorios, and in early life, with the Castle Square Opera Company; Metropolitan Opera House, New York, 1908-9; graduated Yale University, then pupil of Hall, New York, and Dubulle, Paris. B. New Haven, Conn.; add. New York.

Witteczek, von (Joseph) collected the important Schubert MS. which he presented to Spaun on condition that it be finally turned over to the Gesellschaft der Musikfreunde, and which is generally referred to as was imperial Spaun's collection; B. Vienna; d. 1859, councillor.

Vienna.

Wixom (Emma). NEVADA.

Wolf. The scream or howl emitted by certain combinations played on organs tuned in unequal TEMPERA-MENT, owing to certain defects in the scales which inevitably result in that system or mean tuning; certain de- VIANS; became professor of music

nearly all stringed instruments, owing Winter, von (Peter) composed to some slight inequality of the wood "Die Schlacht" and in all 9 sym- or to a wrong position of the SOUND-

> Wolf (Hugo) composed "Die for orchestra and chorus, the success. ful comic opera "Der Corregidor," Mannheim, 1896; more than 500 songs, many of which are strikingly beautiful; pupil of his father, and later of the Vienna Conservatory. B.

Mar. 13, 1860, Vienna; d. 1903. Wölf or Woelfl (Joseph) played piano with such remarkable skill that in his contest with Beethoven, at which both extemporized, honours were even; showed his respect for his only rival by dedicating three piano sonatas to him; was the complete master of his instrument, and possessed such large hands that few musicians have since been able to cover the keys necessary to produce certain startling effects for which he was noted; was the teacher of Cipriani Potter; composed many operas, including "Der Höllenberg," to book by Schikaneder, Vienna, 1795, the ballets "La Surprise de Diane" and "Alzire," produced in London; more than 100 works for piano, all of which have been shelved; pupil of Leopold Mozart and Michael Havdn. B. 1772, Salzburg; d. 1812, London.

Wolff (Auguste Désiré Bernard) founded the Paris piano-making house of Pleyel, Wolff et Cie; was himself a gifted pianist, teacher and composer. B. 1821, Paris; d. 1887.

Wolff (Hermann) founded the "Concert Direction Wolff" in Berlin; composed songs and piano pieces; was editor and manager. B. 1845, Cologne;

d. Feb. 3, 1902, Berlin.

Wolfsohn (Henry) managed concerts and tours of foreign artists in all parts of America, making his head-quarters in New York. B. 1845, Hesse-Darmstadt, Germany; d. New York, June 1, 1909.

Wolle (John Frederick) organized and conducted the Bach Choir, composed of Bethlehem (Pa.) MORA-

and conductor of symphony concerts in the Greek Theatre of the University of CALIFORNIA, 1905. Beginning with the Bach B minor Mass, 1900, the Bethlehem organization gave a three days' festival in 1901, at which the Christmas Oratorio, St. Matthew Passion and B minor Mass were sung in their entirety; and in 1903 a six day festival; a nine day Bach cycle and a Christmas festival, 1904; a Lenten festival, 1905, and an Easter festival, 1905. B. April 4, 1863, Bethlehem, Pa.; add. Berkeley, Cal.

Wolzogen und Neuhaus, von (Freiherr Carl August Alfred) wrote on music. B. 1823, Frankfort; d. 1883, San Remo. Freiherr Hans Paul edited the "Baireuther Blätter" for Wagner. B. 1848, Potsdam; son

of FREIHERR C. A. A.

Wood (Henry J.) composed the oratorio "Dorothea," 1889, masses, songs, operettas; wrote on singing; conducted Queen's Hall Promenade Concerts, London, the Carl Rosa Opera Company, the Marie Roze Opera Company, and also many societies; played organ, first engagement at 10; pupil of his father, and later of Prout at the Royal Academy of Music. 1869. London: add. London.

Wood (Mary Ann) PATON.

Wood (Mary Knight) composed popular songs; played piano; pupil of Lang, Parsons, Cornell, and Huss. B. April 7, 1857, Easthampton, Mass.;

add. New York.

Woodman (Raymond Huntington) composed piano and organ pieces; taught, Metropolitan College of Music, New York; played organ from 1889, First Pres. Church, Brooklyn, New York; was music editor New York "Evangelist"; pupil at first of his father, an organist at Flushing, L. I., then of Dudley Buck, and later of César Franck. B. Jan. 18, 1861; add. New York.

Wood stops. ORGAN stops the pipes of which are of wood.

Woodwind-band Woodwind or consists of the flutes, oboes, clarinets, bassoons, and like instruments in an orchestra.

posed "Pounce & Co.," Boston, 1883; "Westward Ho!" Boston, 1894, and other light operas; the overture "Comedy of Errors"; conducted in theatres; wrote music criticism for Boston "Globe" and "Saturday Evening Gazette"; pupil of G. R. Bristow. B. 1836, London; d. 1901, Boston, Mass.

Worgan (James) played organ London churches, and Vauxhall Gardens, 1737-51. D. 1753. Dr. John composed the oratorios "Hannah," "Manasseh," songs, anthems, harpsichord and organ pieces; played organ London churches; succeeded his brother, JAMES, whose pupil he was, as organist Vauxhall Gardens. 1724; d. Aug. 24, 1794, London.

Work (Henry Clay) composed "Marching Through Georgia," "Grandfather's Clock," and other songs. B. 1832, Middletown, Conn.; d. 1884,

Hartford, Conn.

Wormser (André Alphonse Toussaint) composed the highly successful pantomime "L'enfant prodigue," produced at Paris, 1890, and subsequently in London and New York; the panto-mime "L'idéal," London, 1896; the ballet "L'étoile," Paris, 1897; "Adèle de Ponthieu," "Rivoli," and other comic operas; pupil of Marmontel at Paris Conservatoire, where he captured first prize for piano playing, and in 1875, the prix de Rome. Nov. 1, 1851, Paris; add. Paris.

Wornum (Robert) sold music in London. D. 1815. Robert invented the upright PIANO and made pianos in London. B. 1780; son of ROBERT; d. 1852. The business was continued by A. N. Wornum, grandson of the second ROBERT, as "Robert Wornum & Sons."

Worsch, von (Felix) composed "Wikingerfährt," Nurnberg, 1896, and other successful operettas; symphonic prologue to the "Divina Commedia," four choral works with orchestra; conducted and played organ. B. Oct. 8, 1860, Silesia; add. Altona.

Wotton (William) built organs at Oxford, 1486-89.

Wotton (William Bale) played Woolf (Benjamin Edward) com- bassoon and saxophone, Life Guards

band and important London orches- and in 1885 succeeded Hiller as ditras; taught, Royal College of Music.

B. Sept. 6, 1832, Torquay.

Wouters (François Adolphe) composed a Te Deum, overture, three masses; played organ; conducted; pupil, and later piano professor, Paris Conservatoire. B. May 28, 1841, Brussels.

Woycke (Eugen Adalbert) composed piano sonatas; taught, Edinburgh; pupil Leipsic Conservatory. B. June 19, 1843, Dantzic. Emily Drechsler Hamilton played violin; debut at 11; m. EUGEN ADALBERT, 1871. Victor played violin; pupil of his mother, E. D. H.; taught, National Conservatory of Music, New York. B. 1872, Edinburgh; d. May 1908, St. Andrews, Scotland.

Wranizky (Paul) composed the fairy opera "Oberon," much forgotten dramatic music, 12 symphonies, chamber music; played violin admirably, and was concertmeister for Haydn at the first performance of The CREA-TION; conducted at the imperial Vienna theatres. B. Dec. 30, 1756, Neurensch, Moravia; d. Sept. 26, 1808, Vienna. Anton composed; conducted; played violin; pupil of his brother PAUL. B. 1761; d. 1819, Vienna.

Wrest. Old Eng. Tuning hammer. Wrighton (William Thomas) composed popular songs. B. 1816, Tun-

bridge Wells; d. 1880.

Wuerst (Richard Ferdinand) composed operas, symphonies, chamber music; wrote criticism for Berlin newspapers; taught, Kullak Academy; pupil of Hubert, Ries, David, and Mendelssohn. B. Feb. 22, 1824, Ber-

lin; d. Oct. 9, 1881, Berlin.

Wüllner (Franz) composed the cantata with orchestra "Heinrich der Finkler," masses, chamber music, Psalm exxv with orchestra, Stabat Mater, Miserere, part-songs; adapted von Weber's "Oberon" for grand opera; conducted the first performances of "Rheingold" and "Walküre" as von Bülow's successor at the Munich court theatre, 1869, and was made court chapelmaster in 1870; became court chapelmaster and director of the Dresden Conservatory, 1877,

rector of the Cologne Conservatory: in early life made tours as piano virtuoso, then conducted Aix-la-Chapelle and the Lower Rhine Festivals, 1864-82-86-90; the Berlin Philharmonic Society; was Royal Professor, Prussia, and Dr. Phil., Leipsic; pupil of Arnold and Schindler. B. Jan. 28, 1832, Münster; d. Sept. 8, 1902, Cologne. Ludwig gave recitals of voice and piano, touring America, 1908-9; sang bar.; noted for Schubert interpretations, and as lecturer and actor; directed church choirs; wrote criticism, Cologne "Zeitung"; pupil of his father, FRANZ, at the Cologne Conservatory; Dr. Phil. B. Aug. 19, 1858: add. Cologne.

Wunderlich (Johann Georg) composed for and played flute; taught that instrument. Paris Conservatoire. B. 1755, Bayreuth; d. 1819, Paris. Würde. Ger. "Dignity," as mit

Einfalt und Würde, with simplicity

and dignity.

Wurm (Marie) played piano, and composed concerto and sonatas for that instrument; Mendelssohn Scholarship, 1884, Royal Academy of Music. B. May 18, 1860, Southampton, Eng.; add. London.

Wydow (Robert) was music master to Edward IV of England; priest and poet, Bac. Mus., Oxford. B. Essex. also known as Viduus, Wedow, and Widows; d. Oct. 4, 1505.

Wylde (Henry) played piano, organ; taught in London. B. 1822, Hertfordshire, Eng.; d. 1890, London.

Wynne (Sarah Edith) sang sop. in opera, but was better known as concert and oratorio singer; debut, 1862, London, toured America, 1871-72; taught Royal Academy of Music, where she had been Westmoreland Scholar. B. Mar. 11, 1842, Holywell, Eng.; m. Aviet Agabeg, 1875.

Wyns (Charlotte Felicie) sang mez. sop. in opera; debut as "Mignon," Paris Opéra Comique, later Théâtre de la Monnaie, Brussels; returning to Opéra Comique, 1899; prize pupil Paris Conservatoire. B. Paris, Jan. 11, 1868; m. E. de Bruijn, 1899; add.

Xanorphica. Key violin, an instrument similar to the tetrachordon, two-act opera, words by Gilbert, proinvented by Röllig (1761-1804), the duced London, Oct. 3, 1888. sounds of which were produced by bows set in motion by a pedal and from 1791 to 1823, then abandoned, but acted upon by keys.

Xanrof (Leon Fourneau) composed popular songs, light dramatic pieces; wrote criticism, though a lawyer by profession. B. Dec. 9, 1867; add. Paris.

Xyloharmonica, Xylosistrum. Harmonicon composed of graduated blocks of wood and struck with hammers acted upon by keys, made by Röllig (1761-1804), and Uthe, 1810.

Xylophone. Instrument of the dulcimer family. Sticks of wood chosen for sonorous quality, and of assorted lengths, so as to give the chromatic scale, are placed on a stand, and are played by striking with wooden mallets, one being held in each hand.

Xyndas (Spiridion) composed successful ballad operas. B. 1812, Corfu; d. 1896, Athens.

Yale University, located at New Haven, Conn., possesses a department of music which was presided over in 1908 by Dr. Horatio PARKER, who had been the professor of music from 1894.

Yang Kin. Chinese instrument furnished with brass strings which are struck with two little hammers, like a DULCIMER.

Yankee Doodle was probably composed by an unknown Englishman about 1750. In 1768 the Boston "Journal of the Times" speaks of its having been played by the bands of the British fleet anchored off Fort William (the present Aquarium and old Castle Garden, Battery Park, New York City), and the earliest American words appear to have been sung 1755. It first assumed national importance as a satirical song at the expense of Washington, but the authorship of the various verses is unknown.

Yaw (Ellen Beach) sang sop. in concerts, touring Europe and America, possessed range up to c'''. B. California; add. New York.

Yeomen of the Guard. Sullivan's

York Festivals were held annually were continued irregularly till 1825. "The MESSIAH" and other important sacred works were performed, and the concerts took place in the Minster.

Yost (Michel) played clarinet; composed. B. 1754, Paris; d. 1786.

Young (Nicholas) published a collection of Italian madrigals, London, 1597, which he called "Musica Transalpina," and which probably helped to form the tastes of his countrymen in that class of music; sang, St. Paul's Cathedral. D. 1619.

Young (Thomas) sang alto, Canterbury Cathedral and Westminster Abbey, and at important English concerts. B. 1809, Canterbury; d. Aug. 12, 1872, Walworth.

Yradier (Sebastian) composed popular songs in Spanish. D. 1865, Vittoria.

Yriarte, de (Don Tomas) wrote a five canto poem dealing with music in many aspects, which may be read in French or English versions. The original Spanish edition was published 1779.B. about 1750, Teneriffe; d. near Cadiz, 1791.

Ysaye (Eugène) played violin, touring the world as virtuoso with great success from 1886; founded the Ysaye Quartette in Brussels, where he became head of the violin department of the Conservatory, 1886; composed Poéme élégiaque for violin with orchestra, variations on a theme by Paganini, six concertos. Son of a violinist and conductor who was his first teacher, Ysaye next became a pupil of the Liège Conservatory, and of Wieniawski and Vieuxtemps, and was next sent to Paris to study at the expense of the Belgian government, and, after concerts in various cities, was for a time concertmeister of the Bilse orchestra in Berlin. July 16, 1858; add. Brussels.

Interval of the Chinese scale. The ancient Chinese divided the scale into 12 equal parts, like the semitones of our chromatic scale, which were

called Lu. Their scale commonly used, life concertmeister at Mannheim only had five notes, called koung, chang, kio, tche, and yu, which corresponded to our F, G, A, C, D; koung or F being considered the normal key.

Yu Kin. GUITAR called by the

Chinese "Moon Guitar."

Yussupoff (Prince Nicholas) composed a concerto symphonique for violin with orchestra, the programme symphony "Gonzalvo de Cordova" with obligato violin; pupil of Vieuxtemps. B. 1827, St. Petersburg.

Yzac. ISAAC.

Za. Formerly a solfeggio name for

Zabalza y Olaso (Damaso) played piano; taught, Madrid Conservatory; composed piano studies. B. 1833, Irurita, Navarre; d. 1894, Madrid.

Zacconi (Ludovico) wrote "Prattica di Musica," etc., Venice, 1592, one of the most important works of that century on theoretical matters; was chapelmaster to the Benedictine church in Venice, of which order he was a priest; then chapelmaster to Archduke Charles of Austria and to the court of Bavaria, returning to Venice, 1619. B. Pesaro.

and playing that instrument at the revealed that Zampa is no ordinary Halle Liebfrauenkirche from 1684; was Handel's teacher; pupil of his father, who was town musician at Leipsic. B. Nov. 19, 1663, Leipsic; d. 1721, Halle.

Ger.Time measure, Zahlzeit. time unit.

Zaide. W. A. Mozart's two-act operetta, to book by Schachtner, composed about 1780, was never performed. Vincenzo Bellini's three-

first performed May 16, 1829, Parma.

Zajic (Florian) played violin; of Prague Conservatory, and in early Zampogna or Zampugna.

Strassburg, and Hamburg. B. May 4, 1853; add. Berlin.

Sp. Spanish tov Zambomba. instrument made of an earthen pot tightly covered at its open end with a parchment, into which is inserted the stem of a reed. Rubbing the reed up and down with rough or moist fingers, the vibrations are transferred to the air enclosed in the vessel and a hollow rumbling sound is produced.

Zampa. L. J. F. Hérold's three-act comic opera, to book by Melesville, was first performed May 3, 1831, Paris. The story is that of the Statue Bride. Zampa, the corsair, interrupts the wedding of Camilla and Alfonso, and, having captured Camilla's father, Signor Lugano, demands that Camilla marry him. Recognizing the likeness of the statue to a maiden whom he had betrayed many years before, Zampa places his ring upon the statue's finger, at which the statue raises its hand in menace. The next act takes place in the Lugano villa. Zampa is tracked there by the authorities, but shows a pardon for himself and crew, based on his promise to aid in the war against the Turks. Camilla at last agrees to marry the Zachau (Friedrich Wilhelm) com- corsair, in order to save her father, posed; played all instruments used and again the statue is seen to move in his time, excelling on the organ, in warning. In the third act, it is pirate, but the Count of Monza and brother of Alfonso, the former betrothed. Vainly does Camilla plead to be permitted to enter a convent. Zampa has released her father, and demands his reward. Finally Alfonso and Camilla's father enter the oratory to rescue Camilla from Zampa, and there is sword play in which the corsair is disarmed. Then the statue seizes Zampa and carries him off to act opera, to book by Romani, was the lower world. The overture is often played at concerts.

BAGPIPE used Zampogna. It.taught, Stern and Klindworth-Schar- by Italian peasants, the name of which wenka Conservatories, Berlin; cham- is supposed to be a corruption of Symber musician to the Prussian court phonia. A rough-toned reed instruand Chevalier of St. Stanislaus; pupil ment without a bag is also called

Zandt, van (Jeanie) sang sop. with the Carl Rosa and other English opera companies. Marie sang sop. in opera, debut, Turin, 1879, as Zerlina; and later was a success in London as Cherubino and Amina, and in 1880 as Mignon at the Paris Opéra Com-There she became a great favourite; but in 1884, having temporarily lost her voice from nervous prostration, was subjected to such severe criticism that she withdrew. She then filled a successful engagement at St. Petersburg, but again meeting with opposition in Paris, sang thereafter only in England. Pupil of her mother and of Lamperti, her voice ranged to f'". B. Oct. 8, 1861, New York.

Zaner. ZUMMARAH.

D. F. E. Auber's three-Zanetta. act opéra comique, to book by Scribe and St. Georges, was first performed May 18, 1840, at the Paris Opéra Comique.

Zanze. Negro instrument, also known as mambira, ibeka, vissandschi, and marimba in different parts of Africa. It is a wooden box on which a number of sonorous slips of wood or tongues of iron are fixed in such a position as to admit of their vibrating on pressing them down with the hand or a stick.

Zapatadeo. Sp. Dance in which the heel is struck violently upon the ground to mark the rhythm.

Zarabanda. Sp. SARABAND.

Zarate, de (Eleodoro Ortiz) composed "La Fioraia de Lugano," Santiago de Chili, Nov. 10, 1895, the first opera by a native composer to be performed there; "Giovanna la Pazza," 1886, prize opera, Milan Conservatory, where he studied with Saladino; pupil of the Valparaiso Collegio di San Luis, where he won first government prize, 1885. B. Dec. 29, 1865, Valparaiso.

Zaremba, de (Nicolai Ivanovich) taught, St. Petersburg Conservatory. B. 1824; d. 1879, St. Petersburg.

Zarge. Ger. Sides of instruments of the violin or guitar families.

Zarlino (Gioseffe) wrote "Institutioni armoniche" and other highly in Venice; succeeded Cipriano de Rore, with whom he had been a pupil of WILLAERT, as first chapelmaster of the San Marco Cathedral, and later refused the Bishopric of Chioggia, 1582, and continued his duties there at the earnest request of the Doge and Senators of Venice; composed a semi-dramatic group of madrigals, "Orfeo," which were performed, together with his Mass, in honour of the visit of Henri III of France to Venice: Mass commemorating the plague in which Titian died, a Mass celebrating the Battle of Lepanto, and many other once famous works, all of which have been lost except a four-part mass and some "Modulationes sex vocem"; was a profound scientist, theologian, the master of many tongues, priest of the Order of St. Francis. B. Mar. 22, 1517, Chioggia; known also as Zarlinus Clodiensis; d. Feb. 14, 1590, Venice.

Zart. Ger.Soft, delicate, as STIMMEN, with soft stops.

Zartflöte. Ger. Delicate toned FLUTE.

Zartlich. Ger. Softly and delicately.

Zarzuelas. Sp. Species of drama said to have first been performed at Zarzuela in the time of Philip IV, consisting largely of songs and dances.

Zauberflöte. W. A. Mozart's twoact opera, to book by Schikaneder, was first performed Sept. 30, 1791, Vienna, with the librettist as "Pap-The original cast Sarastro, Schikaneder, Sr., Papageno, Schikaneder, Jr., bass: Tamino, Schack, ten.; Monostatos, Gorl, ten.; Bamboloda; Manes; Königin der Nacht, Frau Hofer, sop.; Pamina, Frl. Gotlieb, sop.; Papagena, Frau Gorl; Three Fairies. Both composer and librettist were members of the Masonic fraternity, and Masonic symbolism abounds throughout the work, which has retained its popularity until the present time, despite manifest absurdities of plot. The action is laid in Egypt. Tamino is rescued from the toils of a serpent important theoretical works published by the fairies belonging to the Queen

Pamina, daughter of the bers are: Act I: "Der Vogelfänger Queen of Night is being brought up bin ich ja," Papageno; "Dies Bildness by Sarastro, High Priest of Isis, who ist bezäubernd schön," Tamino; "O hopes in this way to circumvent Aszittre nicht, mein lieber Sohn," Queen trifiammante's power for evil. The of Night; "Bei Männern, welche Liebe Queen, meeting Tamino, plans to obfühlen," Pamina and Papageno; Zum through him and gives him a magic Act II: "O Isis und Osiris," Sarasflute to aid him in the conflict with tro; "Wie ihr an diesem Schreckens-Sarastro which she foresees. Papa-ort?" quintette, Papageno, Tamino, geno and Papagena, who provide the and the fairies. "Der Hölle Rache low comedy of the opera, discuss the kocht," Queen of the Night; "Soll ich power of Sarastro and the priests dich, Theurer, nicht mehr sehen?" in a dialogue, and finally Papageno, Sarastro, Pamina, Tamino; "Pa-Pa-who receives a set of magic bells, Papageno," Papageno and Papagena; starts off with Tamino for Sarastro's "Heil sei euch Geweihten," chorus of temple. Papageno is first to arrive priests. and frightens away Monostatos, who had been annoying Pamina. The bird dolf) founded the Pension Society for catcher then attempts to rescue Pa- bandmasters of the Austrian army; mina, but they are captured, Tamino was director of military music to is himself caught, and all are brought Maximilian, Emperor of Mexico, and before Sarastro for judgment. The on the restoration of the Mexican Rewise Sarastro orders Monostatos a public, became bandmaster in Engwhipping, and agrees that if they will pass through a noviciate, Tamino B. Nov. 5, 1819, Polep, Bohemia. shall have Pamina, whom he already Wencelas Hugo composed; played loves, for his wife, and Papageno clarinet, Austrian military bands; loves, for his wife, and Papageno shall be united to Papagena. Queen of Night reveals herself to Pamina in a vision, and attempts to dissuade her from carrying out the programme arranged by the High Priest but in vain. The second act opens with an invocation to Isis and Osiris, sung by Sarastro and his attendant priests. Tamino and Papageno are brought in and instructed as to the ordeals to which they will soon be subjected. The three fairies make a last effort to win them from their purpose, and they pass through the various temptations and purifications, at last being brought triumphantly before the altar to receive their reward. Unable to regain possession of her daughter by fair means or foul, the Queen of Night now plots with Monostatos to murder Sarastro. But the dawn breaks and with it the power of the Queen of Night ends, or character used in NOTATION. and as the full sunlight pours in upon the High Priest, the evil spirits vanish and the happy lovers unite with priests and people in reverent thanksgiving. The principal musical num- symphony, two cantatas for orchestra;

possession of her daughter Ziele führt dich diese Bahn," finale.

Zavertal or Zartval (Josef Ruland; pupil Prague Conservatory. then settled in England as a teacher. B. Aug. 31, 1821; brother of JOSEF RUDOLF. Ladislaus composed "Una notte à Firenze," Prague, 1886; "Myrrha," Nov. 7, 1886, Prague, and other operas; cavalier of the Crown of Italy; bandmaster at Woolwich; son and pupil of WENCELAS HUGO, and later pupil of Milan Conservatory. B. Sept. 29, 1849, Milan.

Zaytz, von (Giovanni) composed "Nicola Subic Zrinjski," the first Croatian opera, 1876; 20 singspiele, masses; conducted and taught at Agram; pupil Milan Conservatory. B. 1834, Fiume.

Zecwer (Richard) played piano; composed, taught, played organ, and directed music academy in Philadelphia; pupil Leipsic Conservatory. B. April 30, 1850, Stendal, Prussia.

Zeichen. Ger. Musical sign, note,

Zeitmass. Ger. Time, measure. Zèle. Fr. Zeal or energy.

Zelenski (Ladislas) composed the opera "Goplana," Cracow, 1896, a

taught composition and directed Warsaw Conservatory; pupil of Mirecki, Krejci, and Damcke. B. July 6, 1837, Gradkowice, Galicia.

Zellner (Julius) composed two B. 1832, Vienna; d. symphonies.

Wurzzuschlag, 1900.

Zellner (Leopold Alexander) composed; wrote on music; taught; edited musical works; son and pupil of an organist. B. 1823, Agram; d. 1894, Vienna.

Zelmira. G. A. Rossini's two-act opera, to book by Tottola, was first performed Feb. 16, 1822, Naples.

Zelo. It. Zeal. It.Zealously, Zelosamente.

ardently.

Zeloso. It. Zealous or energetic. Zelter (Karl Friedrich) founded the Liedertafel, 1805, from which grew the great Sängerbunds of Germany and the United States. This originally consisted of 25 men, poets, musicians, and singers, meeting monthly for concerts of their own works. Son of a mason, he had no sooner mastered that trade himself than he gave his whole time to music. At 18 he composed a cantata which met with the approval of Marpurg and led to lessons from Kirnberger and from Fasch. Eventually he became the successor of Fasch as director of the Berlin Singakademie, after having served as his assistant, and wrote his biography. Zelter's compositions include a number of part-songs for male voices. "The Ascension," an oratorio, a Requiem, a Te Deum, a cantata on the death of Frederick the Great, and many songs by his friend Goethe. He was Mendelssohn's teacher and a great lover of Bach. B. Dec. 11, 1758, Berlin; d. May 15, 1832.

Zemire et Azor. A. E. M. Grétry's four-act opera, to book by Marmontel, was first performed Nov. 9, 1771, at Fontainebleau. The story is that of "Beauty and the Beast." The English version makes the name "Azor and and composed. B. 1797, Germany; d.

Zemira."

Zemlinsky (Alexander) composed a symphony, Gesellschaft der Musikfreunde prize, 1897; the prize opera,

Fuchs, Vienna Conservatory. B. 1877. Vienna; add. Vienna.

Zenger (Max) composed the oratorio "Cain," based on Byron's poem; a tragic symphony, cantatas with orchestra, three operas; conducted Munich court opera and oratorio society; pupil Leipsic Conservatory; Dr. Phil. B. Feb. 2, 1837, Munich.

Zenobia. 23 operas have been composed to this title, the first of record being that of G. A. Boretti, 1661, Vienna; the last by Pratt, of New York, 1883.

Zergliederung. Ger. "Dissection." Reduction of a composition to its component figures in order to expand it by

their repetition.

Zerr (Anna) sang sop. in opera, fa-"Astrifiammante" and vourite rôles "Lucia," pupil of Bordogni. B. July 26, 1822, Baden-Baden; d. June 14, 1881, Baden.

Zerrahn (Karl) conducted the Handel and Haydn Society of Boston, 1854-95; conducted the early symphony concerts given by the Harvard musical association; taught theory and singing, New England Conservatory of Music; pupil of Weber in Berlin and Hanover; settled in Boston, 1848, at first as member of Germania orchestra; also conducted in New York and elsewhere. B. July 28, 1826, Malchow, Mecklenburg.

Zerstreut. Ger. Scattered, spread, open, as **Harmonie**, dispersed or open

harmony.

Zeugheer or Herrmann (Jacob) founded the "Quartett Gebrüder Herrmann," consisting of himself as first violin; Joseph Wex, second violin; Carl Baader, viola; and Joseph Lidl, 'cello, which played chamber music all over Europe, and finally disbanded in England, where "Herrmann" became conductor at Manchester and Liverpool. B. 1805, Zurich; d. June 15,

Zeuner (Charles) taught, conducted,

1857, Philadelphia, Pa.

Zichy (Count Geza) composed piano studies for the left hand, and was a skilful pianist and pupil of "Sarema," Munich, 1897; pupil of Liszt, though he had his right arm

cut off at 17; composed the operas "Aldr," Pest, 1896; "Meister Roland," 1899, Pest; a cantata; was intendent of the Pest National Theatre and Opera. B. July 22, 1849, Sztara, Hungary; add. Pest.

Ziemlich. Ger.Moderately, as Langsam, moderately slow.

Ziffern. Ger. Cypher.

Ziganka. Popular dance among the Russian peasantry similar to the English country dance. The tune is lively and the accompaniment is usually a

"burden" or "bagpipe bass."

Zigeuner Baron. Johann Strauss's three-act comic opera, to book by Schnitzer, was first performed Oct. 24, 1885, Vienna. The story follows Maurice Jokai's romance. Sandov Barinkay, the "Gypsy Baron," had left his home in boyhood, and on his return, finds it in possession of the Gypsies. He falls in love with Arsena, daughter of Zsupan, his nearest neighbour, and when she ridicules his appearance, leaves in anger and joins the Gypsies. marries Saffi, a Gypsy maid. Finding a hidden treasure, he is placed under arrest, but is released on turning the treasure over to the Austrian government and joining the Austrian army his wife, is the daughter of a pasha. The music runs to dance rhythm, and is in the best Viennese style of the "Waltz King."

Zikrs. Religious dance of the der-

vishes in Egypt.

Zimmermann (Agnes) composed a trio for piano; played piano; edited works of Mozart and Beethoven for Novello; twice won the King's Scholarship, Royal Academy of Music, and made debut as pianist, 1863, London, playing at the Gewandhaus, Leipsic, the following year. B. July 5, 1847, Cologne: add. London.

servatoire, and was the master and father-in-law of Gounod; chevalier of the Legion of Honor; pupil Paris Conservatoire, where he won first piano prize, 1800. B. Mar. 17, 1785; d. Paris, Oct. 29, 1853.

Zingara. Italian name of Michael William Balfe's BOHEMIAN GIRL.

Zingarelli (Niccolo Antonio) composed 28 masses and in all 541 works for organ, the "Annuale di Loreto," where he was chapelmaster, 1794-1804; then succeeded Guglielmi as chapelmaster of the Sistine Chapel. He was ordered to compose a Te Deum for the King of Rome, and on his refusal was imprisoned and sent to Paris, where Napoleon at once released him and gave him a pension but required him to compose a 20 minute mass for the Imperial chapel. and gave him \$1200 for it. Then he directed the Royal College of Music, Naples, 1810, and from 1816 was also chapelmaster of the Naples Cathedral. No less important as teacher than as They make him their leader, and he composer of church music, he was also among the most successful of dramatic composers, although none of his works remain in repertoire. "Giulietta e Romeo," produced in 1796 at La Scala, Milan, and his most popular with his band. Returning to Vienna opera, was composed in nine days and after the wars he is made a baron for eight hours, while his first work, his services, and then finds that Saffi, "Montezuma," presented, 1781, at the San Carlo, Naples, was speedily billed at Vienna, and there was highly commended by Haydn. In 1789 Zingarelli composed his first work for the Académie de Musique, Paris, "Antigone," but it was not produced until the following year, and, alarmed at the revolution, the composer returned to Milan, where, in 1793, he evolved "La Secchia rapita," 1793, his best opera buffa, "Il Mercato di Monfregnoso," and a long series of dramatic works. Son of a singer and teacher, Zingarelli was left an orphan at an early age, and became a pupil of the Conserva-Zimmermann (Pierre Joseph torio di Sta. Maria di Loreto, where Guillaume) composed "Encyclopédie an elder brother was employed as du Pianiste," which is at once a clerk. There he profited by lessons method for piano and theory; the from Fenaroli and Speranza so well opera "L'Enlèvement," Opéra Comique, that his boyish opera, "I Quattro 1830; taught piano at the Paris Con- Pazzi," was performed by his fellow

students in the Conservatory. was his first real success in com-In all he composed 31 position. operas, 80 magnificats, and 19 cantatas and oratorios. B. April 4, 1752, Torre del Greco, near Naples; d. May 5, 1837, Naples.

Zingaresca. Gypsy song or dance.

Zinke. Ger. CORNET.

Zither. Ger. Modernized CITHER; a flat, brass-stringed instrument, the accompaniment played with the thumb of the right hand, while the melody is brought out more prominently by the use of the fingers or a plectrum, and sometimes a bow. The Zither is a favourite instrument with the South German and Tyrolese peasantry.

B. 1849, Berlin; d. 1889, on music.

London.

Zögernd. Ger. RITARDANDO.

male choruses which were sung by his "Zöllnerverein"; pupil of Leipsic Stuttgart. Thomasschule, where he afterwards Zuneh 1800, Mittel- CRESCENDO. taught singing. B. hausen, Thuringia; d. 1860, Leipsic.

organ, wrote an opera, a melodrama, of an harmonium. church and organ music. B. 1792, Oels, Silesia; d. 1836, near Hamburg. Hein. ten. in concerts; pupil Berlin Hochrich composed four operas, three choral schule. B. Nov. 10, 1854, Livonia; works with orchestra, the cantata "Die add. Berlin. neue Welt," international prize, Cleveland, Sangerfest, 1892; a symphony, similar in character to the oboe. oratorio, male choruses; conducted the New York Liederkranz, 1890-98, then became music director, Leipsic University, and conductor "Paulinerchor"; Zurückhaltung. Ger. Retardson and pupil of KARL FRIEDRICH, ation. Leipsic Conservatory; and in early life conductor vocal societies, with which he toured Italy, and music director Dorpat University. B. July 4, 1854, Leipsic; add. Leipsic.

Zopff (Hermann) edited the "Neue Zeitschrift für Musik"; composed the symphonic poem "Tell," "Carloman," and other operas, and many works in minor forms; pupil of Marx and Kullak and for a time was teacher in their Berlin Conservatory. B. June 1,

1826; d. July 2, 1883, Leipsic.

Zoppa, Alla. It.

The halting," as the rhythm in which cantata "Pigmalione," San Carlo, 1779, the second quaver of a 2-4 bar is accented.

> Zufällige. Ger. Accidentals. Zufolo. It. Flageolet or whistle. Zug. Ger. Organ draw stop; piano

pedal.

Zugwerk. Ger. Mechanical appliances of an instrument.

Zuklang. Ger. Unison, consonance. Zummarah. Egyptian wind instru-

ment similar to a bassoon.

Zumpe (Hermann) composed the operettas "Farinelli," 1886, Vienna; "Karin," 1888, Hamburg; "Polnische Wirthschaft," 1891, Berlin; the overture "Wallenstein's Tod"; conducted; was copyist and assistant to Wagner at Bayreuth, 1873-76; pupil Leipsic Bür-Zoeller (Carl) composed and wrote gerschule. B. April 9, 1850, Taubenheim; add. Schwerin.

Zumsteeg (Johann Rudolf) composed ballads, operettas; played 'cello; Zöllner (Karl Friedrich) composed became court chapelmaster at Stuttgart. B. 1760, Sachsenflur; d. 1802,

"Adding." Zunehmend. Ger.

Zunge. Ger. Tongue of a reed Zöllner (Karl Heinrich) played pipe and the metal tongue in the reed

Zur Mühlen, von (Raimund) sang

Zurna. Turkish wind instrument

Zusammengesetzt. Compound.

Zusammenklang or Zusammen-Ger. Harmony, consonance.

Ger. Twofold, having Zweifach. two ranks of organ pipes; compound INTERVALS.

Zweifacher. Ger. Dance with alternate triple and duple time, also called Grad and Ungrad.

Zweigestrichen. Ger. Having two

strokes.

Zweiunddreissigtheil-note. Ger. "Limping or Demisemiquaver.

Zweivierteltakt. Ger.Two-four time.

Zweizweiteltakt. Ger. Two-two time.

Zwerchflöte. Ger. German FLUTE.

Zwerchpfeife. Ger.Piccolo FLUTE or fife.

Zwillingsbrüder. Franz Schubert's music to the one-act farce translated from the French by Hofmann, was first played between the verses of a hymn performed June 14, 1820, at the or choral. Kärnthnerthor theatre, but failed after six nights.

Zwintscher (Bruno) wrote on mu-

sic; taught, piano, Leipsic Conservatory and at Dresden, where he had been pupil of Julius Otto. B. May 15, 1838, Ziegenhain, Saxony.

Zwischengesang. Ger. Interpolated song.

Zwischenräume. Ger. Spaces of the stave used in NOTATION.

Zwischensatz. Ger. An episode. Zwischenspiel. Ger.Interlude

Zwölfachteltakt. Twelve-Ger. eight time.

Zymbel. Ger. CYMBAL.

THE END

APPENDIX

BOSTON. Add:in 1909 OPERA HOUSE was erected in Bos-Nov. 8, 1909. of the auditorium was estimated at 2800, exclusive of the boxes, of which been perfected for resumption of conthere were two tiers. Sixty performances were promised for the season of 1909-10, and it was announced that seats for the subscription performances, Mondays, Wednesdays, Fridays, and Saturday matinees, were practically sold out three months in advance of the opening. A special company of artists was engaged for the season by the impresario, Henry Russell.

famous Stradivarius violin which disappeared while in the possession of Victor Flechter, one of the best known of American violin dealers. Mr. Flechter was arrested for theft, tried, found guilty, sentenced; the sentence was confirmed in the upper courts, but after expensive and prolonged trials, and many years delay, the violin was regained by Bott's widow in such a way as to prove Mr. Flechter's innocence, and he was exonerated in court. Assistant District-Attorney Train includes an account of this affair in his narratives of celebrated criminal cases. Bott composed two operas, a violin concerto, symphonies, songs; served as chapelmaster in several German cities, settling in New York, 1885; pupil of Spohr. B. 1826, Cassel; d. 1895, New York.

CHICAGO. Add: the CHICAGO MUSICAL COLLEGE removed in ford. His compositions acquired a 1909 to a new home, erected at a cost of \$1,000,000. Add: that the AUDI-TORIUM was under lease to Klaw & tion as a teacher, which led to his Erlanger, and that the rival opera appointment as professor of violin at houses in New York were promising Croydon Conservatory, and professor

an more performances than ever during 1909-10.Add: HAMMERSTEIN ton, which was scheduled to open was reported to have bought land on The seating capacity which to erect a new opera house.

CINCINNATI. Add: plans had certs by the CINCINNATI SYM-PHONY ORCHESTRA during the season of 1909-10 under the conductorship of Leopold Stokowski, a young Russian, at one time organist of Grace Church, New York. Add: that Henry Erne succeeded Marien as head of the violin department of the COLLEGE OF MUSIC.

COLERIDGE-TAYLOR BOTT (JEAN JOSEPH) owned a UEL) composed the cantata "Hiawatha," the popularity of which caused him to produce a second work, "The Death of Minnehaha," 1900; the sacred cantata "The Atonement": "The Blind Girl of Cattel-Cuille" (Leeds Festival); settings of the poems of Paul Lawrence Dunbar, the negro poet; the operetta "Dream Lover," a symphony, incidental music to "Herod," ballade for viola and orchestra, four waltzes for orchestra, an anthem, a nonet, morning and evening services, etc. Son of a negro from Sierra Leone who had married an English woman, his talent for music was manifested at the age of six. In 1890 he entered the Royal Academy of Music, as a student of the volin, and three years later won the scholar-During the ship in composition. greater part of these years of study he was the pupil of Sir C. V. Stanwide popularity in both England and America, and he soon won recogniadd. London.

CONVERSE (FREDERICK SHEPHERD) composed the opera "PIPE OF DESIRE," given with all stage accessories, Jordan Hall, Boston, Jan. 31, Feb. 2, and Mar. 12, 1906, and accepted for the Metropolitan Opera House; the dramatic poem "Job," Worcester Festival, 1907, Cecilia Society, Boston, and Cecilia Verein, Hamburg, Nov., 1908; incidental music to Mackaye's "Jeanne d'Arc"; sonata in A, Op. 1; Suite for piano, Op. 2; "Festival of Pan," Op. 9; "Night and Day," Op. 11; "La Belle Dame Sans Merci," Op. 12; three love songs, Op. 14; two songs for sop., Op. 17; quartet in A minor, Op. 18; two songs for low voice, Op. 20; "Silent Noon," Op. 20, No. 2; Laudate Dominum, Op. 1893; pupil of Baermann and Chad-Westwood, Mass.

DUNSTAN (RALPH) wrote a "Cyclopædic Dictionary of Music," palace, and conveys him into hiding. Curwen, London, 1908; "A Manual Orestes, as his mother has foreseen, of Music," Novello's Primer, "Basses and Melodies," "First Steps in Harmony," "A. B. C. of Musical Theory," "Voice Production Exercises," "The her as a slave, compelling her to eat Organist's First Book," etc.; Mus. Dr., Cambridge, 1892. B. Nov. 17, 1857; add. London.

DURAND (AUGUSTE) was for years head of the Paris firm of Durand et Cie., music publishers; played organ at the Church of Ste. Gene-

of composition at the Crystal Palace, and of Benoit, organ; organist of St. London. B. Aug. 15, 1875, London; Ambroise at 18, but completed his education in Italy. B. 1830, Paris; d. June 2, 1909, Paris.

ELEKTRA. Richard Strauss' opera, to book by Hofmannthal, was first performed Jan. 25, 1909, at the Royal Opera House, Dresden, under the supervision of the composer. Chapelmaster E. von Schuch conducting, the orchestra being augmented to a total of 110 musicians. The cast Elektra, Annie Krull, sop.; was: Krysosthemis, Margarethe Siems, sop.; Klytemnestra, Schumann-Heink, con.; five maids in the household of Klytemnestra; Orestes, Carl Perron, bar.; Aegisthus, Johannes Sembach, ten. The action is laid, of course, in ancient Greece, but while the book is based on the tragedy of Sophocles, the characters seem actuated by primitive 22; the fantaisie for orchestra "The passions instead of being merely pup-Mystic Trumpeter"; grad. Harvard, pets in the hands of the Olympian gods. Agamemnon, father of Elektra, wick, Boston, and of Rheinberger, at Krysosthemis, and Orestes, has been the Koenigliche Akademie der Ton- murdered by his wife, Klytemnestra, kunst, Münich; became assistant and her lover, Aegisthus. Believing prof. of music, Harvard, 1905; vice- that if her young son is permitted to president Boston Opera Co., and trus- arrive at manhood he will avenge his tee New England Conservatory. B. father's murder by killing her, Klytem-Jan. 5, 1871, Newton, Mass.; add. nestra then plans the destruction of Orestes, but the lad is saved by a pilgrim, who steals him away from the grows up with the sole idea of avenging his father. Elektra, too, lives for this one purpose. Klytemnestra treats with the dogs. Krysosthemis, on the other hand, accepts the conditions in which she finds herself. What she desires above all else is a husband and children. But it is Elektra who is consulted by Klytemnestra when tortured by evil dreams. She feels that the vieve, Paris, from 1853 (the Pan-gods must be appeased for the crime theon) until 1857, then at St. Roche's, she has committed, and asks Elektra and afterwards at St. Vincent de what victim must be sacrificed to pla-Paul's until 1874, when he retired to cate their wrath. "The blood of a devote his energies exclusively to the certain person must flow," Elektra depublishing business; composed a mass clares, meaning her mother, "and then with orchestra and many piano works; the dreams will cease." Orestes is rechevalier of the Legion of Honour; ported to have been killed by his horse, pupil of Bazin and Savart in theory, Elektra then resolves to avenge Aga747

memnon herself. To her longing for Spirit Gazette," then founded "The revenge is added the need of selfpreservation, for Krysosthemis tells her that Klytemnestra and Aegisthus plan her death. The news of Orestes' death is false — meant by Klytemnestra to throw Elektra off her guard. Orestes finds Elektra, but she does not know him until he proves his identity by means of a ring. Then she is overjoyed, digs up the hatchet with which Agamemnon was slain, gives it to Orestes, and almost forces him to enter the castle in which the guilty pair are asleep. A moment later a horrible shriek announces the death of Klytemnestra, and Aegisthus runs from the castle in terror. He too is stricken down. Elektra, whose whole aim in life has been thus accomplished, dances in mad exultation until she falls dead.

FREUND (JOHN C.) edited "The Music Trades," founded 1890; "Musical America," founded 1898; "The Piano & Organ Purchaser's Guide" (annual); founded the first English musical paper in New York, 1873, which developed into "The Musical and Dramatic Times"; founded "Music." a weekly afterwards known as "Music and the Drama," which became a daily; wrote the plays "The Undergraduate," produced in London, 1870, Queen's Theatre; "True Nobility," Chicago, 1885, McVickers Theatre, with Viola Allen and Mantell, and with the author in the leading character rôle; continued on the stage until 1887, when he became editor "The American Musician." Son of a noted German physician, who was founder and first director of the German hospital, Dalston, London, and Director General of hospitals in the British army in the Crimean War; his mother was a writer under the nom de plume "Amelia Lewis." Entering Oxford after winning "The Times" and Carpenter Scholarships in open competition, he founded "The Dark Blue Magazine" when 21, to which the Rossettis, Swinburne, and Morris were contributors, as well as Thomas Hughes, Professors Blackie, Dowden, etc. On coming to New York he engaged in tradejournalism, first with the "Wine and June, 1863; became major and brevet

Hat, Cap, and Fur Trade Review," and next bought and edited "The Arcadian," a weekly devoted to criticism. While engaged with musical publications, Mr. Freund also edited the "Dolgeville Herald," 1891-93. B. Nov. 22, 1848, London, Eng.; add. New York.

GORNO (ALBINO) played piano; composed the cantata "Garibaldi," an opera, etc.; toured as solo pianist and accompanist to Patti, 1881-82, then settled in Cincinnati as head of the piano department of the College of Music, a post he held in 1909; pupil of the Milan Conservatory, where he captured three gold medals. B. Cassalmorano. Cremona, Italy; Cincinnati.

HENDERSON (WILLIAM JAMES) wrote music criticism, "The New York Times," 1883-1902; from Sept. 1902, "The New York Sun," and the following books: "The Story of Music," 1889; "Preludes and Studies," 1891; "What is Good Music," 1898; "How Music Developed," 1898; "The Orchestra and Orchestral Music." 1899; "Richard Wagner, His Life and His Dramas," 1901; "Modern Musical Drift," 1904; "The Art of the Singer," 1906; nautical tales and poems; "Elements of Navigation," 1895; "Sea Yarns for Boys," 1895; "Afloat with the Flag," 1896; "The Last Cruise of the Mohawk," 1897; "Pipes and Timbrels" (poems), 1905; was associate editor "The Standard Dictionary"; lecturer on the history and æsthetics of vocal music, Institute of Musical Art, etc.; grad. Princeton, 1876 (A.M.). B. Dec. 4, 1855, Newark, N. J.; add. New York.

HIGGINSON (HENRY LEE) established and supported the BOSTON SYMPHONY ORCHESTRA, meeting its annual deficits with his personal check, thereby deserving record in this book as the most liberal of American patrons of music. In 1851 he entered Harvard, but engaged in business in Boston without completing the course; then studied music in Vienna, returned on the outbreak of the Civil War, and was severely wounded at Aldie, Va., lieutenant colonel, 1st Mass. Cavalry; was next a member of the Boston banking house of Lee, Higginson & Co. B. Nov. 18, 1834, New York; add. Boston.

KOVEN, de (REGINALD) composed the comic operas "The Begum,"
"Don Quixote," "ROBIN HOOD," "The Algerian," "The Fencing Master," "Rob Roy," "The Knickerbockers," "The Tzigane," "The Mandarin," "The Highwayman," "The Three Dragoons," "Papa's Wife," "Foxy Quiller," "Little Duchess," "Maid Marian," "Red Feather," "Happyland," "Student King," "The Snowman," "The Golden Butterfly," "The Beauty Spot"; the grand opera "Trilby"; 300 songs; and works for piano and for orchestra; wrote music criticism for many publications, including "Harper's Weekly" and "The New York World," from 1891-1909; founded and conducted the Washington Symphony Orchestra, 1902-5; president Manuscript Society, 1897-98; grad. Oxford, 1881 (Dr. Mus. Racine College), music student in Stuttadd. New York.

MOSENTHAL (JOSEPH) was associate of Theodore Thomas, William Mason, George Matzka, and Carl Bergmann in early American chamber music concerts, 1855-68; organist and choirmaster Calvary Church, New York, 1860-87; conductor Mendels-sohn Glee Club, 1867-96; composed "Thanatopsis," "Music of the Sea," and other choruses for male voices, also for quartet and chorus choirs. B. Nov. 30, 1834, Hesse Cassel; d. Jan. 6, 1896, New York.

NEVIN (ARTHUR FINLEY) composed the opera "POIA"; songs, piano and orchestral works; pupil New England Conservatory of Music, and of Klindworth and Boise in Berlin; general education at Sewickley Academy and Park University. В. Edgeworth, Pa., April 27, 1871; brother of ETHELBERT; add. Edgeworth, Pa.

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dowment fund, raised by a committee of ladies headed by Mrs. George K. Sheldon, made possible an increased number of concerts during the season of 1909-10, as well as a larger orchestra. GUSTAV MAHLER was engaged as conductor in place of Wasilly Safonoff. Add: that friends of the INSTI-TUTE OF MUSICAL ART purchased a building site at Clermont Avenue and West 122d Street in 1909, where a handsome building for the exclusive use of the Institute was being erected. Add: that the NEW THEATRE was scheduled to open at the beginning of the season of 1909-10, and that forty subscription performances of opera comique were to be given there by a special company organized by the Metropolitan Opera House management, and that the same company was scheduled to give 5 performances at the Boston Opera House, 10 at the Philadelphia Academy of Music, 10 at the Lyric Theatre, Baltimore, 10 at the Brooklyn Academy of Music. Add: that the regular season at the gart, Florence, Paris, Vienna. B. METROPOLITAN OPERA HOUSE April 3, 1861, Middletown, Conn.; was to begin earlier and end later. Add: that HAMMERSTEIN had announced a fall season of grand opera at popular prices, commissioned "Natoma," opera by Victor Herbert for 1909-10, had bought the site for an opera house in Brooklyn, and planned a lengthy season in Chicago.

PEROSI (DOM LORENZO) composed the "sacred trilogy of oratorios" "The Passion of Christ," "The Transfiguration of Jesus," "The Resurrection of Lazarus" for soloists, chorus, and orchestra; the oratorio "The Resurrection of Christ," the oratorio "Mosé," numerous masses, vespers, etc.; a quartet published 1890, and sung at the Chicago Congress of Religions; composed hymns, madrigals, and concerted pieces at 14; pupil at first of his father, the organist and choirmaster of Tortona, Piedmont, then (for a short time) of the Milan Conservatory, of the School of Sacred Music at Ratisbon, and of the Acad-Add: that the emy of Sta. Caecilia, Rome; he be-PHILHARMONIC ORCHESTRA was came organist of the Benedictine Abreorganized in 1909, and that an en- bey of Monte Cassino, and later of St.

Mark's, Venice, where he was raised by the elves, who dance about him;

entered the church, 1894; add. Rome. of Spring. The elves tell him this is PIPE OF DESIRE. Frederick S. the mightiest of them all. Converse's one-act romantic grand thinks they are mocking him, for he opera, to book by George Edward Bar- sees neither crown nor sceptre nor ton, was first performed in Jordan purse of gold. "Ten thousand years Hall, Boston, Jan. 31, 1906, accepted of life my crown," replies the Old by Gatti-Casazza for the Metropolitan One, "the earth my purse of gold, Opera House, promised for the season this Pipe which hangs about my neck of 1908-9, and again for the season of the sceptre of the world." The elves 1909-10. The characters are: Iolan, demand their yearly privilege—the a peasant, ten.; Naoia, his betrothed, Old One must pipe for them while mez. sop.; the Old One, keeper of the they dance. Vainly does the Old One Pipe, bar.; first Sylph, sop.; first Undine, con.; first Salamander, ten.; first play while Iolan is present. The elves Gnome, bar.; chorus of sylphs, sop.; undines; con.; salamanders, ten.; and The Old One plays, and the elves dance gnomes, bassi. The action takes place merrily to the music. But Iolan is in a mountain glade. The foreground not impressed. Another Pipe would is open and brilliant. It is Spring, have served as well, he thinks. No and the flowers are budding. In the power in Earth or Heaven could make background a forest, dark, mysterious, and closed by a mass of rocks, with an his bride. the valley below, a glimpse of which they compel the Old One to play again. can be seen to the right. To the left, Despite himself, Iolan begins to a large flat rock. A mossy bank to dance. The elves laugh at him. In

to the priesthood under the patriarch- then showing a purse, he tells them he ate of Cardinal Sarto, and when his has earned this money to buy his farm. spiritual superior became pope as that he will wed Naioa to-morrow, and PIUS X, was made chapelmaster of the invites them all to the feast. Iolan Sistine Chapel, in succession to Mus- cannot understand why the Old One tapha. B. Dec. 20, 1872, Tortona; should be gloomy on the gladdest day protest. They are mad! He will not insist. They are within their rights. him dance, or wish to dance, save with The elves determine he opening in the centre. This leads to shall feel the power of the Pipe, and the left centre serves as a couch and revenge he snatches the Pipe from the seat. The elfin chorus sings a joyous Old One. The elves cry out in terror hymn: "Every year, our work com- and are silent. They promise him pleted, nearer brings the Peace of power, gold, or wine, but warn him God." Iolan is approaching. The not to blow the Pipe, for it is a sacred Gnome would roll down rocks upon thing, "It is the Pipe," the Old One him, but the Undine declares Iolan tells him, "God gave to Lilith, and has ever been kind to the elves, and she played to man in Eden, but its the Sylph suggests that a gift were charm was rent by woman. Now we better. Then the Gnome offers a jewel, play its potent music that those in and the elves resolve to show their solitude may hear, and continue restfriendship by dancing around the less, wandering, searching ever." But kindly mortal. "It is madness," the Iolan is not impressed, and when the Old One tells them, "it is forbidden Old One pronounces a curse upon the by ancient laws to show themselves mortal who dares play the Pipe, his to man," but the elves declare nought answer is to blow a harsh discordant is forbidden on this first day of Spring, note. The elves rush to the forest, and that they but call Iolan to requite crying out in terror. The scene grows his kindness. As Iolan enters the dark, but lightens as he sounds the elves hide behind trees, and hearing Pipe again. A prophetic vision rises them call his name, he fancies he must before Iolan, who drops the Pipe. He be dreaming. He responds cordially sees the picture of his utmost wish, to the professions of good will made a farm lying in a peaceful valley, the

dren playing before his door, Naoia "Nothing is wasted, nothing coming to meet him. "Naoia," he cries, "do you not hear me call? Leave all and come to Leave all! me." "The Pipe but played the note regaining possession of the Pipe, he plays it, and disappears. Again the "whose laws unchanging no man may sult from their love. Poia departs, hope to disobey. Upon His Pipe you a pilgrim in honour of the god. Act blew your one desire, forced your own II: Poia is seen in the midst of a will upon the ordained way. Man has dense forest. He appeals to Natosi. his will, man pays the penalty." At the Sun God, who reveals himself to this Iolan rushes on the Old One with the suppliant mortal, but scorns his upraised staff. "Strike, if you think prayer. Episua (the Morning Star) her soul demands revenge," says the is attacked by eagles. Poia drives off Old One, and Iolan drops his staff. these birds of prey, and the Sun God The elves who had brought misery, is thus moved to grant his petition. hoping to bring him joy, now ask that As he sinks into a profound sleep, the old song of Autumn be played, Mola, Nepu, Moku, and Stuyi (the that Iolan may see the way all things Four Seasons) dance about him with must wither. Again the Pipe sounds, their attendants, and grant him radithe season seems to change, and Iolan ant beauty. Natosi then invites Poia

smoke rising from his hearth, his chil- light fades away, and the elves sing, "Naoia," he wasted," as the curtain falls.

POIA. Arthur Nevin's three-act grand opera, to book by Randolph Hartley, was first performed in conof your desire," the Old One says, and cert form in Pittsburgh, Jan. 16, 1907. and accepted for the Berlin Opera House, 1909. The characters are: vision, this time, the present, not the Poia, an Indian Brave, ten.; Natova. future. Iolan sees his beloved lying a chief's daughter, sop.; Nenahu, a upon her bed, where her mother kneels Medicine Woman, con.; Sumatsi, a in prayer. Naoia rises in obedience to wicked warrior, bar.; Natosi, God of his command, and runs toward him the Sun, bass; Episua, the Morning with naked feet. Vainly he begs her Star, mez. sop. Act I: The rising to stop. She no longer hears his voice, curtain reveals the tribal camp of the but rushes on. Her feet bleed. She Blackfeet Indians at a time prior to falls and cuts her head on a stone. the white man's coming. In the dis-Thorns tear her robe, but still she tance the Rocky Mountains. Poia runs, dashing through the icy stream, ("scar-faced"), so called because of scaling the rock, then joins her lover, the birthmark which disfigures him. trembling and exhausted: "Across symbolic of his father's sins, and disthe world I heard you call, beloved, tinguishing him as the scapegoat of I have come!" Tenderly, lovingly his people, loves Natoya, a chief's they greet each other, but the spell daughter. The maiden scorns him, of Lilith's Pipe is on the girl. and loves the handsome but wicked Dazed, she dreamily murmurs her warrior, Sumatsi. To rid herself of version of the vision which Iolan had an unwelcome suitor, she tells Poia seen, but the curse is being fulfilled. that she will wed him if he can free From the ecstasy of love she passes himself from the scar. Poia consults into the silence of death. The elves Nenahu, the Medicine Woman, who return from the forest as Iolan mourns advises him to win the favor of the his loss, and in despair, casts from him Sun God, who alone can remove this the gold which was to have bought a blemish. Sumatsi brings gifts to Nahome for his bride. "There is no toya, which she accepts, although God," he cries, "and I am all alone." Nenahu pleads with the warrior to "There is a God," rejoins the Old One, let the girl alone, as only evil can reis soothed to slumber as the leaves to dwell among the gods, and is enfall softly from the trees, dead before raged at his refusal, but softens when dropping, like his old desires. Fall-the young brave tells of his love for ing on Naoia's body, he dies. The Natoya. In the end, Poia is sent back

to his tribe, under the guidance of in addition to his teaching, he found Episua, bearing with him as a gift time to conduct the Porges' singing from Natosi a wonderful robe which society, and give proof of prolific incan be worn only by a pure woman. ventiveness. Reger is said by German Wolf Trail (the Milky Way) also critics to be a profound theorist, gives the young warrior a magic flute, original, but complex in style, and in and teaches him a song which shall his striving after freedom from the command woman's love. Act III: Poia returns to the Blackfeet camp. Strauss. However that may be, he Misfortunes have fallen upon the In- had a larger number of published dians in Poia's absence, and the people works to his credit in 1909 than alblame Natoya, whose infatuation for most any of the younger generation Sumatsi drove Poia away. During of German composers, those published an impassioned love scene between and bearing opus numbers having ex-Sumatsi and Natoya, Poia's magic song is heard in the distance. Natoya instantly loves the singer, and fication. Reger has thus far avoided hates Sumatsi. Poia is welcomed as the Sun God's messenger and the forms, but in the production of variaprophet of his people. Natoya, though tions and fugues he has already been she loves him, fears the garment he more fertile than Brahms. He has has brought her, for she is no longer been honoured with the title "Royal to kill Poia, but Natoya throws herself between the young men, and receives a mortal wound from the hand of her former lover. Sumatsi is slain by a ray from the Sun God. Then Poia, raising the dying girl in his arms, while the people kneel in awe and reverence, invests her form with the holy robe, declaring that her sacrifice has restored her purity, and is wafted with his bride to the realms of the Sun God.

REGER (MAX) composed a symphony, Op. 90, orchestral variations, more than 200 songs, piano sonatas, and sonatas for violin and piano, 'cello, and piano, string quartets, many works for piano and sonatas, fugues, and preludes for organ; wrote on theory; taught harmony, counterpoint, and organ at the Münich Conservatory, and from 1908, composition and instrumentation at the Leipsic Conservatory. Son of a schoolmaster, who, with the organist Lindner, gave novelty of the season. The title rôle him his earliest instruction in music, was sung by Emmy Destinn. The him his earliest instruction in music, Reger studied with Riemann at Sondershausen and Wiesbaden, and in the latter city taught in the conservatory, to Angell Clare is made, and, after his 1895-96. Returning home, he was at-refusal to forgive in the song "My tacked with a long and severe illness, Soul Rebels, It Cannot Pardon," the but in 1901, having entirely recovered action is brought to a close by the his health, he settled in Münich, where, suicide of Tess.

conventions of his art to rather outdo ceeded 104 in 1909, while a mass of compositions lacked this form of classiworks for the voice in the larger In jealous rage Sumatsi tries Professor," and made musical director of Leipsic University. B. Mar. 19, 1873, Brand, near Kemnath, Bavaria; add. Leipsic.

SBRIGLIA (GIOVANNI) sang ten. in opera, then settled in Paris as a teacher, where his pupils included Nordica and the De Reszkes. B. 1840, Naples; add. Paris.

SUBSIDIZED THEATRES. Add: The experiment of conducting the Gaitè Theatre, Paris, as a popular priced opera house proved a complete success, from the financial as well as the artistic point of view.

Baron Frederick d'Erlang-TESS. er's opera to book by Luigi Illica, Eng. version by Claude Avering, based on Thomas Hardy's "Tess of the d'-Urbervilles," was first performed April 10, 1906, at the San Carlos, Naples, under the direction of Signor Panizza. In 1909 it had three successful representations at Covent Garden, London, where it was the principal story of the opera ends in the bridal chamber of Tess, where the confession 752

TOSCA. Giacomo Puccini's three- under torment rather than agree to act opera to book by Giacosa and Illica, based on Sardou's play, was first performed at the Costanzi Theatre, Rome, Jan., 1900, and has since become an established favorite in all parts of the world. At the first New York performance, Metropolitan Opera House, Feb. 4, 1901, the cast was: Floria Tosca, Ternina, sop.; Mario Cavarodossi, Cremonini, ten.; Cesar Angelotti, Dufriche, bar.; Il Sagrestano, Gilibert, bar.; Spoletta, Bars, bar.; Scianone, Viviani, ten.; Scarpia, Scotti, bar. Gavarodossi is copving a painting in the Church of St. Andrea, Rome, when Angelotti, a political prisoner who has escaped, rushes in to implore his aid. Cavarodossi gives him a woman's dress in which to disguise himself, and hurries him into concealment as Floria Tosca enters. She is jealous, and a fan dropped by Angelotti confirms her suspicion that her lover has been entertaining a woman visitor. The church fills with dignitaries who are to assist at a mass in celebration of a victory over Napoleon, and among the newcomers are Scarpia, Minister of Police, and his hiding place. Scarpia, inflamed by Tosca's beauty, works on her suspi-Sacristan. Act II: Cavarodossi havders him put to torture, but without committing suicide.

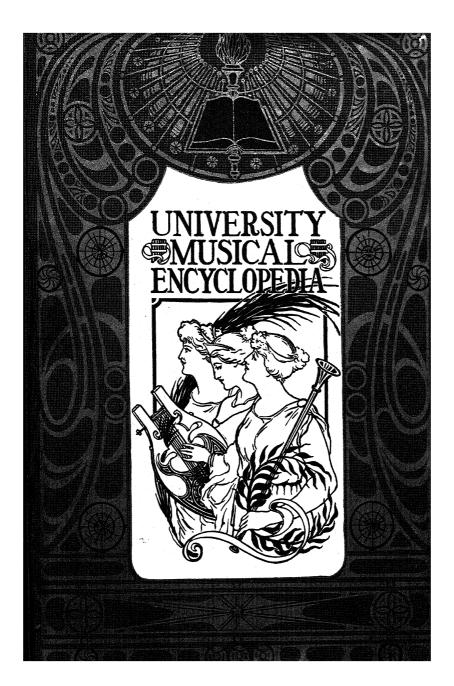
such infamy. Again he is removed. and the torture applied. Driven to the point of madness by her lover's plight, Tosca agrees to the compact. She will give herself to Scarpia if he will connive at her lover's escape, and give them a safe conduct out of Rome the following morning. Scarpia tells her that the execution of Cavarodossi must seem to take place, but that the soldiers in the firing squad shall have blank cartridges only. Tosca has secreted a knife, picked up from the supper table, and when Scarpia has given the orders which she believes will free her lover and herself next day, and has signed the passports, she stabs him to death. Overcome by religious emotion, she places candles about the dead man, and lays a crucifix on his breast. Act III: Cavarodossi appears on a platform of the Castle of St. Angelo, where he is to die at dawn. Tosca comes to tell him that they are yet to be happy, that she has slain Scarpia, and that, after a mock execution in which he must pretend to die, they will leave Rome forever. A touching love scene is interrupted by spies, bent on tracking Angelotti to his the arrival of a firing squad. Cavarodossi submits to being blindfolded, and takes his place against the wall. A cions with the view of ensnaring An- moment later the soldiers fire a volley, gelotti and ruining Cavarodossi at the Cavarodossi springs into the air, falls same time. A buffo element is intro- to the floor of the platform, the officer duced in this act by the pranks of the in command draws a cloth over his choir and altar boys, who tease the form, and departs with his men. Tosca finds that the execution has been ing been placed under arrest in Tosca's real, and her lover is dead. Meantime home, Scarpia, who is at supper, or- the death of Scarpia has been discovered. Knowing their master to have forcing him to reveal the whereabouts been killed by Tosca, Scarpia's guards of Angelotti. Finally Scarpia does come to the platform in search of her, learn the place of Angelotti's conceal- but she eludes them by plunging to her ment from Tosca, but the unfortunate death in the Tiber. The orchestration man saves himself from capture by of this opera is Wagnerian in its use Scarpia now of the leit motif, and of great dramatic presses his love on Tosca, and when intensity. In place of an overture she spurns him, causes Cavarodossi to three chords in the bass sound the be tortured in an adjoining room. Un- Scarpia motif. Chimes, cannon, and able to endure the agonized shrieks of an organ are used to supplement the her lover, Tosca obtains a suspension usual array of instruments. The prinof the torture by professing a willing-cipal musical numbers are: Act I: ness to vield, but when Cavarodossi is "Recondita armonia," Cavarodossi; brought in, he declares that he will die "Non la sospire," Tosca and Cavaronida Scarpia." Act II: "vissi d'arte e New York, soon entered the Steinway d'amor, no feci," Tosca. Act III: "E lecevan le stelle," Cavadossi; "O dolci a long career; retired in 1904 to mani," Tosca and Cavarodossi.

TRETBAR (CHARLES F.) served B. 1829, Brunswick, Germany; for 25 years as treasurer of the Stein- June, 1909, Baden Baden. way Co., in New York, in which capacwhile completing a very thorough tech- century.

dossi; "Va Tosca, nel tuo cuor s'an- nical education. In 1865 he settled in house, and was a potent factor during Baden Baden, where he had a villa.

VERRECORENSIS or WERREity he was impresario for many of the CORENSIS (MATTHIAS HERmost important artists, including MANN) composed a "Musical Battle Rubenstein, Joseffy, Wieniawski, Patti, Sketch," interesting as an early speci-Ysaye, Carreño, etc.; was in early men of programme music; noted for life the friend of Mendelssohn, Liszt, his motets and for contrapuntal skill; and Wagner, having encountered them name derived from Latin for Workoin various European music centres ing, his birthplace in Holland, 16th





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